

THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists. Official Journal of the National Association of Organists.

Twenty-first Year—Number Five.

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CONVENTION OF GUILD WILL OPEN ON JUNE 24

BIG PLANS IN PHILADELPHIA

Excellent Players Listed for Recitals—
Visits to Atlantic City and to
du Pont Residence on
Four-Day Schedule.

Plans are rapidly taking form for the ninth general convention of the American Guild of Organists, to be held at Philadelphia late in June. The recitalists thus far announced are Charles M. Courboin, Carl Weinrich, Miss Catharine Morgan, Firmin Swinnen, Edwin Arthur Kraft, Arthur B. Jennings, Alexander McCurdy, Jr., George Alexander A. West, Frank S. Adams and Rollo Maitland. This is a representative list, including men from Philadelphia, New York, Cleveland and Pittsburgh, and takes in several who are known to all persons interested in organ recitals, as well as younger artists who in the last few years have been establishing excellent reputations.

The formal opening will be held on Tuesday morning, June 24, but there will be a "get-together" at the Hotel Adelphia, Thirteenth and Chestnut streets, Monday evening, June 23, at 7, and at 9:30 Charles M. Courboin will give a recital on the large organ at Wanamaker's.

Tuesday morning there will be registration and a recital. Luncheon will be at the Presser Home, after which, at 4 o'clock, Miss Catharine Morgan will give a recital at the First Presbyterian Church in Germantown. In the early evening the visitors will have the pleasure of listening to a carillon recital at the First Methodist Episcopal Church by Bernard R. Mauser. At 8:30 there will be a Guild service at St. Luke's Church under the direction of George Alexander West.

Wednesday will be an out-of-town day, the convention visitors being taken to E. T. Stotesbury's home and afterward to Longwood to hear a recital on the new Aeolian organ by Firmin Swinnen. Dinner will be served at Longwood.

On Thursday papers will be read in the morning, followed at 11 by a recital by Edwin Arthur Kraft of Cleveland at the First Presbyterian Church. In the early afternoon an opportunity will be given for papers and discussions. At 4 there will be a recital by Arthur B. Jennings of Pittsburgh at the University of Pennsylvania and in the evening a service at the Second Presbyterian Church, by Alexander McCurdy, Jr., and the Choral Art Society of Camden, Henry S. Fry, conductor.

On Friday all will leave for Atlantic City. Time will be given from 11 to 4 for sight-seeing, after which there will be a recital by Frank S. Adams of New York. At 6 o'clock a banquet will be served and at 9:30 a recital will be given by Rollo Maitland on the organ in the convention hall.

The official convention hotel and headquarters will be the Adelphia. Further information in regard to the convention may be obtained from James C. Warhurst, secretary of the Pennsylvania chapter, 1520 Chestnut street, Philadelphia, or from Guild headquarters, 217 Broadway, New York.

Big Night for Van Dusen Club.

The Van Dusen Organ Club had a "jubilee and homecoming night" on Thursday evening, March 13, at Kimball Hall, Chicago. After a brief informal reception and talks by Alvina Michals, president, and Frank Van Dusen, honorary president, a musical program was given by Carlisle Bennett, tenor, accompanied by Whitmer Byrne; Mrs. Alice Munson Call, soprano, and Gaylord Browne, violinist, accompanied by Miss Evelyn Morton. At the close of the program games, dancing and refreshments—a la St. Patrick—added to the enjoyment of the evening for the many members of the club who were present.

Austin Console in Horace Bushnell Memorial, Hartford



The large new Austin organ in the Horace Bushnell Memorial Auditorium at Hartford, Conn., the specification of which has been published in The Diapason and whose dedication has been recorded, is being used in a series of recitals which are broadcast by station WTIC every Sunday evening. The performances open at 8:30 Eastern standard time. For these recitals a number of the most prominent organists of the United States have been engaged, which, together with the size of the instrument, makes the programs of more than ordinary interest. The series was opened Feb. 16 with Vincent H. Percy of Cleveland at the console. Feb. 23 Lynnwood Farnam of New York was the performer, March 2 Clarence Watters of Hartford played, March 9 Walter Dawley of Hartford, March 16 Edwin Arthur Kraft of

Cleveland, March 23 Miss Esther A. Nelson of Hartford and March 30 Palmer Christian of Ann Arbor, Mich.

The schedule for April and May is as follows:

April 6—Gordon Balch Nevin of Johnstown, Pa.

April 13—Edward Laubin of Hartford.

April 20—Carl McKinley of Boston.

April 27—Joseph Daltry of Middletown, Conn.

May 4—Alexander McCurdy of Philadelphia.

May 11—Pietro Yon of New York.

These programs are sponsored by the Hartford Electric Light and associated companies. The favorable comments sent from various parts of the country prove that these recitals are well received.

MARCHAL DETAINED IN PORT

New York Immigration Authorities Make Stupid Error.

Andre Marchal, the famous organist of the Church of St. Germain-des-Prés, Paris, made a brief stay in New York on his way to Cleveland, to appear in a series of twelve recitals devoted entirely to the works of Bach at the Cleveland Museum of Art.

Through a misunderstanding at the port of entry, where misunderstandings do occur occasionally, M. Marchal was detained on board the steamship Minnewaska, because the immigration officials were not convinced that he would not become a public charge. They sent him to Ellis Island, to enter as any other foreigner, despite the delegation of prominent artists, and even some politicians, awaiting him at the pier. However, he passed a satisfactory examination and was admitted to the United States to give his recitals.

On Monday afternoon, March 17, M. Marchal played a recital in the Wanamaker Auditorium. The program included the Toccata and Fugue in D minor, Bach; "Toccata pour l'Elevation," Frescobaldi; "Noel" with Variations, d'Aquin; Chorale in B minor, Franck; Canons in A flat and B minor, Schumann, and the Toccata in B minor, Gigout. M. Marchal was enthusiastically received by a large audience and all critics agree on his artistry. He concluded his program with an improvised symphony in four movements, built on themes submitted by Arthur W. Quimby, H. V. Milligan, F. L. Sealy and Dr. T. Tertius Noble.

ROCHESTER ORGAN OPENED

First Three-Manual of New Company Played by Warren Gehrken.

Warren Gehrken opened the Yates memorial organ in the new St. Thomas' Episcopal Church at Bell Air, Rochester, N. Y., Tuesday evening, March 11, before an appreciative audience, which included many Guild members, who were present as the invited guests of the church. The organ is opus 1 of the recently organized Rochester Organ Company. It is a three-manual of remarkable breadth and power, adequate mutation work and distinctive soft stops. The instrument was designed by Donald S. Barrows, president of the Rochester Organ Company. The specification appeared in The Diapason Dec. 1.

Mr. Gehrken, with a well chosen program and colorful registration, delighted an attentive audience with an evening of pleasing and interesting music. The Guild has been invited to give a series of recitals on this newest of Rochester's notable organs.

FOR HIGH TARIFF ON ORGANS

Senate Approves 60 Per Cent Duty on Imported Instruments.

A 60 per cent duty on pipe organs imported into the United States seems assured. The tariff bill passed by the Senate at Washington March 24 provides for this rate, instead of the present duty of 40 per cent, and as this is the same schedule which was approved by the house of representatives, its passage in conference seems certain.

HARRISBURG DEDICATES MÖLLER FOUR-MANUAL

MRS. J. R. HENRY AT CONSOLE

Opening Recital on Instrument at
Fifth Street Methodist by Organist
M. P. Möller, Jr., Assisted by
M. P. Möller, Jr.

The dedicatory recital on the four-manual Möller organ in the Fifth Street Methodist Episcopal Church, Harrisburg, Pa., was given Tuesday evening, Feb. 4, by the church organist, Mrs. John R. Henry, assisted by M. P. Möller, Jr., baritone, of Hagerstown, Md. The following program was given: Trumpet Voluntary, Purcell; "In the Church," from "Slovak Suite," Vitezslav Novak; Scherzo from Sonata in E flat, Horatio Parker; solo, "Like as a Father," from "The Prodigal Son," Sullivan; "Chair de Lune," Debussy; "The Flight of the Bumblebee," Rimsky-Korsakoff; Fantasia and Fugue in G minor, Bach; "The Publican," Van de Water; Caprice, "Alceste," Gluck-Saint-Saens; "Ride of the Valkyries," Wagner.

Stop specifications of the new organ are as follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 49 notes.
2. Second Open Diapason, 8 ft., 73 pipes.
3. Open Diapason, 8 ft., 61 pipes.
4. Doppel Flöte, 8 ft., 61 notes.
5. Gamba, 8 ft., 61 pipes.
6. Dulciana, 8 ft., 61 notes.
7. Melodia, 8 ft., 61 notes.
8. Principal, 4 ft., 61 notes.
9. Flute d'Amour, 4 ft., 61 notes.
10. Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

11. Bourdon (unit), 16 ft., 97 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Stopped Diapason (from Bourdon), 8 ft., 73 notes.
14. Flute (from Bourdon), 4 ft., 73 notes.
15. Flute Quint (from Bourdon), 2 1/2 ft., 61 notes.
16. Piccolo (from Bourdon), 2 ft., 61 notes.
17. Flute (from Bourdon), 1 ft., 49 notes.
18. Flute Harmonic, 8 ft., 61 notes.
19. Viole d'Orchestre, 8 ft., 73 pipes.
20. Viole Celeste, 8 ft., 61 pipes.
21. Salicional, 8 ft., 73 pipes.
22. Violin, 4 ft., 61 notes.
23. Flute Harmonique, 4 ft., 73 pipes.
24. Cornopean, 8 ft., 73 pipes.
25. Oboe, 8 ft., 73 pipes.
26. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

27. Open Diapason, 8 ft., 61 notes.
28. Doppel Flöte, 8 ft., 61 pipes.
29. Dulciana, 8 ft., 61 pipes.
30. Gamba, 8 ft., 61 notes.
31. Unda Maris, 8 ft., 49 pipes.
32. Melodia, 8 ft., 61 pipes.
33. Flute d'Amour, 4 ft., 61 pipes.
34. Clarinet, 8 ft., 61 pipes.
- Harp, 8 ft., 49 notes.

SOLO ORGAN.

35. Stentorphone, 8 ft., 61 pipes.
36. French Horn, 8 ft., 61 pipes.
37. Tuba Profunda, 16 ft., 85 pipes.
38. Tuba Mirabilis, 8 ft., 61 notes.
39. Tuba Clarion, 4 ft., 61 notes.

ANTIPHONAL ORGAN.

40. Gross Flöte, 8 ft., 73 pipes.
41. Gross Gamba, 8 ft., 61 pipes.
42. Gamba Celeste, 8 ft., 49 pipes.
43. Fern Flöte, 8 ft., 73 pipes.
44. Wald Flöte, 4 ft., 61 notes.
45. Echo Flute, 4 ft., 61 notes.
46. Chimes.

PEDAL ORGAN.

47. Double Open Diapason, 16 ft., 44 pipes.
48. Bourdon, 16 ft., 44 pipes.
49. Leblisch Gedeckt (from Swell), 16 ft., 32 notes.
50. Octave Bass, 8 ft., 32 notes.
51. Bass Flute, 8 ft., 32 notes.
52. Dolce Flute (from Swell), 8 ft., 32 notes.
53. Cello (from Gamba), 8 ft., 32 notes.
54. Tuba, 16 ft., 32 notes.
55. Tuba, 8 ft., 32 notes.
56. Clarion, 4 ft., 32 notes.
57. French Horn, 8 ft., 32 notes.

The antiphonal division is placed in the tower and is one of the effective features of the instrument.

Theater organists of Berlin have formed an organization which is to consider all problems affecting the "movie" organists of Germany.

ST. PAUL'S CHAPEL, N. Y.,
TO HAVE NEW ORGAN

TRINITY CORPORATION ORDER

Contract Awarded to M. P. Möller
Factory for New Instrument—
Provides for Three-Manual
of Fifty-six Stops.

Trinity Corporation in New York has awarded the contract for a new organ for St. Paul's Chapel to M. P. Möller, Inc. Several New York organists collaborated in preparing the specifications. These have been sent to The Diapason with the Italian nomenclature throughout.

The stop scheme is as follows:

ORGANO PRIMO.

1. Principale Doppio (44 scale at 8 ft., wood bass), 16 ft., 73 pipes.
2. Principale Maggiore (40 scale, zinc bass), 8 ft., 73 pipes.
3. Principale Minore (from No. 1), 8 ft., 61 notes.
4. Melodia, 8 ft., 73 pipes.
5. Viola da Gamba, 8 ft., 73 pipes.
6. Ottavo Maggiore, 4 ft., 73 pipes.
7. Flauto Armonico, 4 ft., 73 pipes.
8. Duodecima, 2 2/3 ft., 61 pipes.
9. Ripieno (special formula), 3 rks., 183 pipes.
10. Tromba Profunda, 16 ft., 85 pipes.
11. Tromba Mirabile (from No. 10), 8 ft., 73 notes.
12. Trombetta (from No. 10), 4 ft., 61 notes.
13. Corno Francese, 8 ft., 73 pipes.
14. Carillone (Deagan Class A).
15. Arpa, 8 ft.
16. Celesta, 4 ft.

ORGANO SECONDO.

17. Dulciana Doppia, 16 ft., 85 pipes.
18. Principale Maggiore, 8 ft., 73 pipes.
19. Dulciana (from No. 17), 8 ft., 73 notes.
20. Unda Maris, 8 ft., 61 pipes.
21. Flauto Celeste, 8 ft., 61 pipes.
22. Flauto Doppio, 8 ft., 73 pipes.
23. Dulciana Ottava (from No. 17), 4 ft., 61 notes.
24. Dulciana Armonia Eterna, 5 rks., 305 pipes.
25. Flauto Traverso, 4 ft., 73 pipes.
26. Sallionale, 8 ft., 73 pipes.
27. Sallionale Celeste, 8 ft., 61 pipes.
28. Clarinetto, 8 ft., 73 pipes.
29. Arpa, 8 ft.
30. Celesta, 4 ft.
31. Carillione.

ORGANO PROCESSIONALE.
(Played from Choir manual.)

32. Principale di Violino, 8 ft., 49 pipes.
33. Bordone, 16 ft., 73 pipes.
34. Principale Maggiore, 8 ft., 73 pipes.
35. Principale Chiuso (Stopped Diapason), 8 ft., 73 pipes.
36. Viola d'Orchestra, 8 ft., 73 pipes.
37. Voce Celeste, 8 ft., 73 pipes.
38. Flauto Conico (Spitz), 8 ft., 73 pipes.
39. Flauto d'Amora, 4 ft., 73 pipes.
40. Flageoletta, 2 ft., 61 pipes.
41. Cornetto Dolcissimo, 3 rks., 219 pipes.
42. Cornetta, 8 ft., 73 pipes.
43. Oboe, 8 ft., 73 pipes.
44. Corno Inglese or Eolina, 8 ft., 73 pipes.

PEDALE.

45. Principale Grande, 16 ft., 44 pipes.
46. Principale Dolce (from No. 1), 16 ft., 32 notes.
47. Bordone, 16 ft., 56 pipes.
48. Flautone Chiuso (from No. 33), 16 ft., 32 notes.
49. Dulciana (from No. 17), 16 ft., 32 notes.
50. Tromba Profunda (from No. 10), 16 ft., 32 notes.
51. Tromba Mirabilis (from No. 10), 8 ft., 32 notes.
52. Ottava Principale (from No. 45), 8 ft., 32 notes.
53. Flauto Basso (from No. 47), 8 ft., 32 notes.
54. Violoncello (from No. 5), 8 ft., 32 notes.
55. Trombetta (from No. 10), 4 ft., 32 notes.
56. Flauto Chiuso (from No. 47), 4 ft., 32 notes.

Mother of Florence Hodge Dead.

Word was received in Chicago on March 24 of the death at Memphis, Tenn., of Mrs. Emma Smith Hodge; mother of Miss Florence Hodge, who until she went South a few years ago was one of the best-known church organists of the city. Mrs. Hodge during her long residence in Chicago frequently attended events of the A. G. O. and was known to a number of organists. From Chicago the family moved to Murfreesboro, Tenn., their old home, and last year established their home in Memphis. Mrs. Hodge is survived by three daughters—Miss Florence Hodge, Mrs. W. A. Ransom and Mrs. Colin McK. Tennant. Burial was at Murfreesboro.

Willard Irving Nevins



(Photograph by Bachrach)

NEVINS GOES TO NEW POST

Assumes Duties at West End Presbyterian Church, New York, May 1.

Willard Irving Nevins will become organist and director of music of the West End Presbyterian Church at Amsterdam avenue and One Hundred and Fifth street, New York City, on May 1. The West End Church is one of the largest Presbyterian churches in New York, with a membership of 2,500, and is well known through its brilliant pastor, the Rev. Dr. A. Edwin Keigwin. The morning service is broadcast through station WABC of the Columbia Broadcasting Company.

During the past three years Mr. Nevins has developed a series of very successful monthly musical services at his present position in the Fourth Presbyterian Church. A similar series will be carried out in the new position.

Mr. Nevins is secretary of the National Association of Organists, a fellow of the American Guild of Organists, a member of the faculty of the Guilman Organ School and director of the summer school sessions of that school. He was a pupil of Joseph Bonnet in Paris. Mr. Nevins has appeared as a recitalist before the National Association of Organists, the American Guild of Organists and at many important organ dedications.

To Open Cedar Rapids Memorial.

The four-manual Skinner organ built for the municipal war memorial auditorium of Cedar Rapids, Iowa, will be formally opened with elaborate ceremonies April 2. The American Legion will take part in the exercises and among the honor guests will be members of the G. A. R. and of the Spanish-American war veterans. Marshall Bidwell of Coe College will be at the console. The program will open with "America" by the audience, the Cedar Rapids Symphony Orchestra, the Cedar Rapids Choral Club and the organ. The choral club will sing a memorial hymn, "Let Music Live," composed for the occasion by Mr. Bidwell. Mr. Bidwell will play two groups of organ solos, one of classical compositions and the other popular, to display the new instrument. His selections will include: "Pilgrims' Chorus," from "Tannhäuser," Wagner; "Liebestod," from "Tristan," Wagner; Minuet, Boccherini; Londonderry Air, arranged by Coleman; Overture to "William Tell," Rossini; Paraphrase on American Airs and Folksongs, Bidwell.

Dowagiac Organist Active at 81.

Mrs. Edward F. Howe was 81 years old Feb. 23, but continues on the organ bench at St. Paul's Episcopal Church of Dowagiac, Mich., a post she has held for seventeen years. Before going to St. Paul's Mrs. Howe was at the Congregational Church for twenty-six years. Mrs. Howe was born at Medina, N. Y., and was a pupil of John Zundel, who was organist of Plymouth Church in Brooklyn when Henry Ward Beecher was the pastor.

VETERANS' HOSPITAL
ORDERS KILGEN ORGAN

THREE-MANUAL IS DESIGNED

Instrument Will Be Installed in the
Main Auditorium, Seating 1,000
People, of Institution at
Leeds, Mass.

The Veterans' Hospital at Leeds, Mass., has contracted with George Kilgen & Son, Inc., of St. Louis, to build an organ for the main auditorium, seating about 1,000 people. The specification prepared is as follows:

GREAT ORGAN.

(Enclosed with Choir, except first three stops).

- Contra Gamba (tenor C), 16 ft., 49 pipes.
Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 12 pipes, 61 notes.
Melodia, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Trumpet, 8 ft., 61 pipes.
Chimes, 20 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 12 pipes, 73 notes.
Sallionale, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Quintadena (synthetic), 8 ft., 73 notes.
Flute d'Amour, 4 ft., 12 pipes, 73 notes.
Sallcet, 4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Wald Horn, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 12 pipes, 73 notes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.

CHOIR ORGAN.

- Dulciana, 16 ft. (tenor C), 49 pipes.
Violoncello, 8 ft., 61 notes.
Melodia, 8 ft., 61 pipes.
Dolce, 8 ft., 12 pipes, 61 notes.
Flute, 4 ft., 12 pipes, 61 notes.
Dulcet, 4 ft., 12 pipes, 61 notes.
Piccolo, 2 ft., 12 pipes, 61 notes.
Orchestral Oboe (synthetic), 8 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

- Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 12 pipes, 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Wald Horn, 16 ft., 32 notes.

Orders for Estey Company.

A number of activities are reported for the month by the Estey Organ Company's sales office in New York. An order has been received for additions to the instrument in the Episcopal Church at Lynbrook, L. I. Two-manuals are under construction for these churches:

- Prospect Reformed, Pine Bush, N. Y.
Christ Evangelical Church, Cape Girardeau, Mo.
Christian Science Rest Home, San Francisco, Cal.

Church of the Good Samaritan, Oak Park, Ill.

North Paterson Reformed, Hawthorne, N. J.

Congregational Church, Brimfield, Mass.

The Estey Company has received an order to install a new master keydesk on the Estey organ in the Presbyterian Church at Woodbury, N. J. This organ was built about twenty-five years ago. The factory has shipped a grand type "Minuette" to Edwin Arthur Kraft of Trinity Cathedral, Cleveland. Mr. Kraft will use this organ in his studio for teaching and practice. Father Vincent Nacke, well known as a musician of prominence in Catholic churches, has ordered a "Minuette" for his private use in the rectory at Hooper, Neb.

Postmaster Arthur C. Lueder of Chicago requests The Diapason to inform its advertisers of the advantage to be gained from stating in their advertisements their complete addresses, including street numbers, no matter how prominent the concern may be. The postoffice is making a special effort to rush mail and points out that letters addressed with street and number in large cities are handled on incoming trains, greatly expediting delivery after arrival, whereas otherwise the mail must go to the postoffice and in many instances requires directory service.

Harvey B. Gaul Comments
on Diapason Birthday

In his music column in the Pittsburgh Gazette-Times Jan. 4 Harvey B. Gaul, the musical critic of that paper, who is a noted Pittsburgh organist and a composer of international fame, writes:

"The Diapason just celebrated its twentieth anniversary. Each year it has grown and each year it adds immeasurably to choir loft life. It is a trade journal for organists, but it is by all odds the best. You get information, profit and occasionally a ray of humor, and for that the Olympians, the Gambas and Tubas be thanked."

VIES FOR SMALLEST ORGAN

Wicks Company Designs "Sonatina,"
Having Two Sets of Pipes.

In the midst of an era of building large organs that is unprecedented in the history of the organ, the record for the smallest organ is also being established, it seems. The Wicks Pipe Organ Company of Highland, Ill., which has been devoting considerable thought to the design of instruments meeting a need where every inch of space and every dollar of expense counts, announces this month the construction of what it quite accurately describes as "a mighty small organ," which it has named the "Sonatina." This unusual instrument is only 6 feet and 11 inches high, 5 feet 3 inches wide and 5 feet 2 inches deep, including the console. Its tonal equipment consists of two sets of pipes—a total of 158 pipes. These are unified to produce as many tonal combinations as possible. The "Sonatina" can be installed at a price several hundred dollars lower than that of the Wicks chapel organ, which was brought out about a year ago.

Promotion for Carolyn M. Cramp.

Miss Carolyn M. Cramp, who has achieved distinction in public school music work in New York City in addition to her success as an organist, has been appointed head of the music department of the new Samuel J. Tilden High School just opened in Brooklyn. The building has been erected at a cost of \$2,500,000 and will house 3,417 pupils. All the equipment will be modern and it will include an adequate organ. A full music course, with music as a major subject, will be in the curriculum and a large glee club and orchestra already have begun work. Miss Cramp's work at Hunter College in New York City has proved so popular that she is now giving three lectures, instead of one, every week in music appreciation, presenting her own illustrations on the piano and organ. These lectures are delivered Tuesday and Thursday evenings in the Girls' Commercial High School building, Brooklyn.

Dickinson Programs on Tolstoy Story.

A series of programs bearing the title of Tolstoy's story "What Men Live By" is being given by Clarence Dickinson at the Lenten Friday noon hours of music at the Brick Church in New York. March 14 the theme was "Love," and the assisting artists were Earle Spicer, baritone, and Godfrey Ludlow, violinist.

Nordgren Goes to Freeport.

E. L. Nordgren, for the past two and a half years organist of the Stanton, Iowa, Lutheran Church, has tendered his resignation in order that he might accept a similar position in the First Presbyterian Church at Freeport, Ill. At Freeport he succeeds Mauritz Lundholm, who has gone to the First Presbyterian Church at Wausau, Wis.

THE DIAPASON.

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DESIGN IS COMPLETED FOR CALIFORNIA "U"

SKINNER FOR LOS ANGELES

Specification Has Been Drawn Up by
Harold Gleason, in Consultation
with Lynnwood Farnam and
G. Donald Harrison.

Specifications have been completed for the large organ the Skinner Company is to build for the University of California, Southern Branch, at Los Angeles, as announced in The Diapason Jan. 1. The scheme of stops, as prepared by Harold Gleason of the Eastman School of Music, in consultation with Lynnwood Farnam and G. Donald Harrison, assistant general manager of the Skinner Company, is as follows:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
Bourdon (Pedal extension), 16 ft., 17 pipes.
Diapason, No. 1, 8 ft., 61 pipes.
Diapason, No. 2, 8 ft., 61 pipes.
Diapason, No. 3, 8 ft., 61 pipes.
*Harmonic Flute, 8 ft., 61 pipes.
*Gemshorn, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
*Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 5 rks., 305 pipes.
*Contra Tromba, 16 ft., 61 pipes.
*Tromba, 8 ft., 61 pipes.
*Octave Tromba, 4 ft., 61 pipes.
Chimes (from Solo), 8 ft.
Harp (from Choir), 8 and 4 ft.

*In Great box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole Celeste, 2 rks., 8 ft., 146 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Carillon, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Double Trumpet, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Kleine Erzähler, 2 rks., 8 ft., 146 pipes.
Gambette, 4 ft., 73 pipes.
Traverse Flute, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Larigot, 1 1/3 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Harp, 8 ft., and Celesta, 4 ft., 61 bars.
Tremolo.

SOLO ORGAN.

Ethereal Celeste, 2 rks., 8 ft., 146 pipes.
Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Tierce, 1 3/5 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 pipes.
Cathedral Chimes, 8 ft., 25 bells.
Harp, 8 ft., and Celesta, 4 ft. (Choir).
Tremolo.

PEDAL ORGAN.

Sub Bass (lower 5 resultant), 32 ft., 7 pipes.
Diapason, 16 ft., 32 pipes.
Contra Bass, 16 ft., 32 pipes.
Metal Diapason (Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Contra Gamba (Choir), 16 ft., 32 notes.
Soft Bourdon (Swell), 16 ft., 32 notes.
Octave (from Diapason, 16 ft.), 8 ft., 12 pipes.
Principal (from Contra Bass, 16 ft.), 8 ft., 12 pipes.
Flute (from Bourdon, 16 ft.), 8 ft., 12 pipes.
Soft Flute (Swell), 8 ft., 32 notes.
Gamba (from Choir Gamba, 16 ft.), 8 ft., 32 notes.
Super Octave (from Principal, 8 ft.), 4 ft., 12 pipes.
Flute (from Flute, 8 ft.), 4 ft., 12 pipes.
Soft Flute (from Swell Bourdon), 4 ft., 32 notes.
Piccolo (from Swell Bourdon), 2 ft., 32 notes.
Harmonics, 5 rks., 160 pipes.
Bombarde (from Trombone), 32 ft., 12 pipes.

New Organ in Holy Trinity Lutheran, New York



Double Trumpet (Swell), 16 ft., 32 notes.
Contra Tromba (Great), 16 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba (from Trombone), 8 ft., 12 pipes.
Trumpet (from Double Trumpet, Swell), 8 ft., 32 notes.
Clarion (from Tromba), 4 ft., 12 pipes.
Chimes (Solo), 4 ft.

There will be eight pistons each for the great, swell, choir and pedal divisions and six for the solo, besides ten general pistons, five of which will be duplicated by pedal studs. The sforzando will be operated both by pedal and piston. There will be separate cancels cutting off all 16-ft. stops on the manuals and all 16-ft. and 32-ft. stops on the pedals. The seven principal couplers will be duplicated by reversible pistons. The unison releases for all manuals except the great will be placed with the couplers.

Bonnet Prepares for Class.

Joseph Bonnet has returned to Paris from his Italian tour and is making preparations for his annual summer class of organists who come to him from many countries. During the past years America has been well represented, and last summer there was a record attendance, including organists of note who desired to coach with the distinguished artist during the summer. With two modern organs at his disposal—one in his Paris home and the other now being installed in the historic Chateau de Condé (built for Louis XIV.), with its magnificent park, equalled only at the Palace of Versailles—unusual advantages are offered to the members of the class this year. The chateau is only a run of forty-five minutes by train from Paris. During his recent tour in Italy, which extended into Sicily, Bonnet was accorded ovations at each appearance.

Edward Eigenschenk gave a recital for the Quincy, Ill., chapter of the N. A. O. on March 11, at Salem Evangelical Church, and for North Central College at Naperville, Ill., March 28.

NEW KIMBALL ORGAN FOR INDIAN CATHEDRAL

ORDER AT M'ALESTER, OKLA.

New Edifice of Consistory Will Have
Three-Manual Instrument—Re-
places Kimball Installed in
Old Building.

The Indian consistory at McAlester, Okla., is to have a new three-manual Kimball organ in its new cathedral. The sale of this organ was negotiated by George Frederickson of Oklahoma City, who has been a member of this consistory for many years.

This organ is replacing a smaller three-manual Kimball installed in the present cathedral in 1907. Some of the pipes and the chimes of this organ are to be incorporated in the new instrument. The organ is to be installed over the ceiling of the consistory auditorium and the console will be in a balcony over the proscenium arch, entirely concealed from the audience.

The specification follows:

GREAT.

*1. Open Diapason, 16 ft., 73 pipes.
*2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Gamba, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Concert Flute, 8 ft., 73 pipes.
7. Hohl Flöte, 4 ft., 73 pipes.
*8. Octave, 4 ft., 73 pipes.
9. Mixture, 2 rks., 122 pipes.
10. Trumpet, 8 ft., 73 pipes.
11. Chimes (Deagan class A).

*Not under expression.

SWELL.

12. Lieblich Gedeckt, 16 ft., 73 pipes.
13. Open Diapason, 8 ft., 73 pipes.
14. Sallcional, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 61 pipes.
16. Aeoline, 8 ft., 73 pipes.
17. Viol d'Orchestre, 8 ft., 73 pipes.
18. Spitz Flöte, 8 ft., 73 pipes.
19. Stopped Diapason, 8 ft., 73 pipes.
20. Flauto Traverso, 4 ft., 73 pipes.
21. Twelfth, 2 2/3 ft., 61 pipes.
22. Fifteenth, 2 ft., 61 pipes.
23. Seventeenth, 1 3/5 ft., 61 pipes.
24. Mixture, 3 rks., 183 notes.
25. Contra Fagotto, 16 ft., 73 pipes.
26. Cornopean, 8 ft., 73 pipes.
27. Orchestral Oboe, 8 ft., 85 pipes.
28. Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR.

29. Contra Dulciana, 16 ft., 73 pipes.
30. Violin Diapason, 8 ft., 73 pipes.
31. Dulciana, 8 ft., 73 pipes.
32. Unda Maris, 8 ft., 73 pipes.
33. Melodia, 8 ft., 73 pipes.
34. Flute Celeste, 8 ft., 73 pipes.
35. Flute d'Amour, 4 ft., 73 pipes.
36. Wald Horn, 8 ft., 73 pipes.
37. Saxophone, 8 ft., 73 pipes.
38. Nazard, 2 2/3 ft., 61 pipes.
39. Piccolo, 2 ft., 61 pipes.

PEDAL.

40. Resultant, 32 ft., 32 notes.
41. Open Diapason, 16 ft., 32 pipes.
42. Bourdon (large scale), 16 ft., 32 pipes.
43. Lieblich Gedeckt, 16 ft., 32 pipes.
44. Contra Viol, 16 ft., 32 pipes.
45. Octave, 8 ft., 32 pipes.
46. Bass Flute (Ext. No. 43), 8 ft., 12 pipes, 32 notes.
47. Flauto Dolce (from No. 12), 8 ft., 32 notes.
48. Contra Fagotto (from No. 25), 16 ft., 32 notes.
49. Trombone (Ext. No. 10), 16 ft., 12 pipes, 32 notes.

NEW YORK ORGAN DEDICATED

Skinner in Holy Trinity Lutheran Church—Seibert at Console.

The three-manual Skinner organ in Holy Trinity Lutheran Church, Central Park West and Sixty-fifth street, New York City, was dedicated Sunday, March 2. The formal dedication, in which the pastor and church council participated, took place in the morning. The inaugural recital was played in the afternoon by the organist, Henry F. Seibert. Both the service and recital were well attended.

The organ contains thirty-five stops and the specification appeared in The Diapason July 1, 1929.

Mr. Seibert's afternoon program included: Prelude to "Parsifal," Wagner; "Ave Maria," Schubert; "Bourree et Musette," Karg-Elert; Sonata in D minor (Grave Maestoso, Allegro), Paggella; "St. Ann" Fugue, Bach; Largo, Handel; "Evening Bells and Cradle Song," Macfarlane; "A Mighty Fortress Is Our God," Faulkes.

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NEW PILCHER ORGAN IN FAMED MONASTERY

NOTED SHRINE AT CAPITAL

Instrument in Franciscans' Church of the Holy Land in Washington, where Herbert G. Wells Has Long Been Organist.

To describe any church or monastery as a show-place would seem to lose sight of the spirit that naturally pervades houses of devotion in all countries. Yet, because of their traditions, their architectural beauty and the absorbing interest their work arouses, certain American churches have become truly national show-places. To them reverent visitors and pilgrims flock in growing numbers. Among institutions of this kind is the Franciscan Monastery at Washington, D. C., with its replicas of many old world shrines. A scant thirty years ago the site it occupies was forlorn and bucolic in appearance, a challenge to the zeal of the friars who came there to build a vision into tangible form. Today with its inspiring buildings, quiet groves and beautifully landscaped grounds the monastery ranks as one of the gems of the national capital.

Recently the new organ in the Monastery Church of the Holy Land was dedicated. It is the work of Henry Pilcher's Sons of Louisville. Professor Herbert G. Wells of Washington, who has been organist at the monastery church for the last thirty years, drew up its specifications, in collaboration with W. E. Pilcher, Jr., of the New York office. The instrument has three manuals. The entire organ is under expression except the great diapasons. None of the manual stops are borrowed.

The general architectural outlines of the church are of Byzantine style with a slight transition to the Italian Renaissance. In the center of the church beneath the dome stands the center altar. The organ console is in a cloistered balcony at the right as one faces the altar. In the light of the meticulous care given nowadays to producing auditoriums with perfect acoustics it is interesting to note that the acoustics of the Memorial Church of the Holy Land are not perfect. There is an echo, but fortunately this seems in no way to detract from the organ's tone.

The stop specifications of the organ are as follows:

GREAT ORGAN.

(All except Open Diapason expressive)

Open Diapason, 8 ft., 73 pipes.
Gross Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Cathedral Chimes, 25 bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

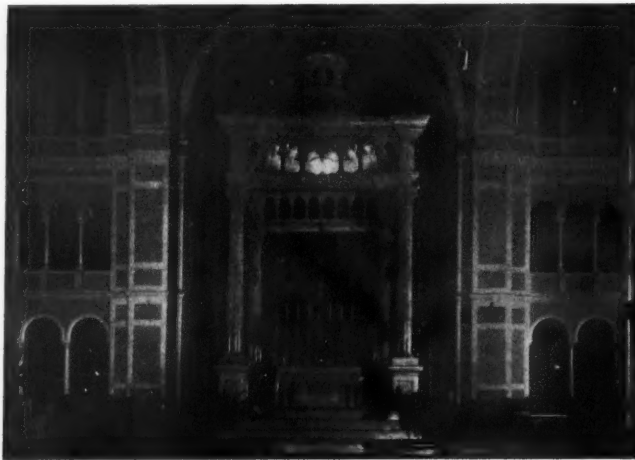
Violin Diapason, 8 ft., 73 pipes.
Clarinella, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Great), 25 notes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Open Flute, 8 ft., 12 pipes.
Violoncello, 8 ft., 32 notes.
Trumpet, 8 ft., 32 notes.

A special program was presented by the combined quartet and chorus choirs of Centenary M. E. Church, St. Louis, Sunday evening, Feb. 23. This was the thirty-ninth program presented by the choir. The choir has a membership of over sixty voices and is under the direction of Edgar L. McFadden.

Altar and Organ, Monastery Church of the Holy Land



Federlein Displays Organ at Emanu-El; New York Activities

By RALPH A. HARRIS

New York, March 24.—Gottfried H. Federlein played a program of organ music at Temple Emanu-El, New York, March 20, for a group of invited musicians. The new organ, recently built by Casavant Freres, is of four manuals and 104 stops, 7,250 pipes, and includes a floating string section, as well as an echo organ at the rear of the synagogue, a room of unusual magnificence, seating over 2,500 persons. The program was well chosen and arranged to exhibit the distinctive qualities of the organ, which has a well-balanced ensemble. Mr. Federlein played: Toccata and Fugue in D minor, Bach; "Night" and "Dawn," Jenkins; Scherzo in G minor, Bossi; "By the Brook," de Boisdeffre; "Caprice Heroique," Bonnet; Prelude to "The Blessed Damosel," Debussy; Finale in B flat, Franck. Preceding the program, Mr. Federlein addressed the guests through a microphone and gave a detailed description of the organ. The instrument is obviously one of the finest in the city and in one of the most magnificent of religious edifices.

Lynnwood Farnam scored another of his triumphs in his recital before the Bach Cantata Club at St. Thomas' Church March 20. This writer heard the latter part of the program and enjoyed particularly the trio-sonata work, the F major Toccata and Fugue and the superb virtuosity of Albert Stoessel as a violinist. The program, all Bach, included: Concerto No. 3, in C major; Fantasia on "Jesu, My Chief Pleasure"; Adagio, Fugue and Siciliano from G minor Violin Solo Cantata; Adagio and Allegro from First Trio-sonata; Chorale Prelude, "By the Waters of Babylon"; Arioso and Prelude and Adagio from Partita in E minor, for violin, and the F major Toccata and Fugue.

The Bach Cantata Club is growing in popularity and all concerts of this season have had large audiences.

Hugh Porter has arranged for two recitals on the new Austin organ at the Church of the Heavenly Rest in April. On April 6 Palmer Christian will play and April 13 Mr. Porter, organist of the church.

William A. Goldsworthy produced a monumental work at St. Mark's-in-the-Bouwerie on Sunday afternoon, March 16, the occasion being the American premiere of Hermann Suter's "Le Laudi," one of the greatest choral works of the present day. The setting of the Hymn of St. Francis of Assisi has been done by many of the great European choral societies and was only recently published. It contains much modal material, is exceedingly dramatic, has many ultra-modern har-

monic progressions and at least one magnificent vocal fugue, free, but essentially fugal, built upon stupendous lines—yes, gorgeous. Mr. Goldsworthy spared no expense to make this event really excellent and we say without reservation that the work was splendid. The male choir of the church was augmented by several sopranos and altos.

Dr. Beckett Gibbs, organist and choirmaster of the Church of St. Ignatius, New York, with his well-known choir, which is, with some augmentation, the men's choir of the Plainsong Society, gave its annual presentation of the Choral Evensong of St. Gregory this year at the Union Theological Seminary, Canon Douglas conducting, with Dr. Gibbs at the organ. This service has been given in former years at the Church of St. Ignatius and at the Cathedral of St. John the Divine. Both Canon Douglas and Dr. Gibbs are recognized as among the greatest authorities on plainsong and Gregorian chant. At this service the choir gave a program of a cappella motets under the direction of Canon Douglas.

Durst's Work Has Premiere.

Sidney C. Durst's new Concert Piece in G minor, for organ and orchestra, received its premier performance at the third concert of the symphony orchestra of the College of Music of Cincinnati at the college auditorium March 20. Walter Heermann conducted the orchestra and Miss Enid McClure of the class of Dr. Durst at the college presided at the organ.

Post for Ernest L. Mehaffey.

Ernest L. Mehaffey of the staff of the Estey Organ Company in New York has been appointed organist and director at Calvary Methodist Church, East Orange, N. J. This is one of the most prominent churches of its denomination in the New York district. Mr. Mehaffey was at the First Baptist Church of Columbus, Ohio, before he went to New York.

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ORGANISTS OF KANSAS HOLD ANNUAL MEETING

A. G. O. GATHERS AT TOPEKA

Recital by Pearl Emley Elliott Is Opening Event—Luncheon Social Feature—Hubach Succeeds Mrs. Drenning as Dean.

Organists of Kansas held their annual "get-together" in the form of a state convention of the Kansas chapter of the American Guild of Organists March 24 and 25, with Topeka, the capital city, as their host and Mrs. Mildred H. Drenning of that city, dean of the chapter, as the able presiding officer. It was a meeting marked by enthusiasm and by excellent organ playing, with which were combined good fellowship. The chief recital feature and the opening event was a recital by Mrs. Pearl Emley Elliott of Kansas City on the evening of Monday, March 24, and the principal social feature was the luncheon Tuesday at the Hotel Jayhawk. These annual meetings of the Kansas fraternity draw organists from all parts of the state and have become outstanding events in the organists' calendar of America.

Pearl Emley Elliott, concert organist, gave a brilliant recital at the First Methodist Church. Mrs. Elliott is a graduate of Kansas University and a pupil of Clarence Eddy and Pietro Yon. She is the organist of the Central Presbyterian Church in Kansas City and a charter member of the Kansas chapter. She gave a masterly rendition of Yon's "Sonata Romantica." Her program included Bach's Toccata and Fugue in D minor, an Andante Religioso by Pratella, the Scherzo from Rogers' Sonata in E minor and his Concert Overture in B minor, Franck's "Piece Heroique," Fletcher's "Fountain Reverie" and "Bonnet's" "Caprice Heroique." A charming manuscript number was "Angelus Domini," written by a Kansas girl, Josephine Russell, and dedicated to Mrs. Elliott. Dr. J. R. McFadden and the double quartet of the First Methodist Church, directed by Mrs. Arza J. Clark, organist, assisted in the program. There was a large and enthusiastic audience.

Mrs. Mildred H. Drenning, dean of the chapter, presided at the meetings March 25. Organists appearing at the First Christian Church in the morning program were Eleanor Allen Buck of Topeka, Alfred G. Hubach of Independence, Olga Hiebert of Emporia, Richard R. Jesson of Manhattan, and G. Criss Simpson. Miss Edith Griest, soprano, with Miss Florence Campbell at the piano, assisted. Mrs. Bernice Hemus Wahle and Mrs. Ferdinand Voiland, Jr., gave an organ and piano recital at the Jayhawk Theater at 11 o'clock.

An informal reception preceded the luncheon at the Hotel Jayhawk. Fifty organists and choir directors were present. The tables were arranged in the form of a letter "U" and were beautifully decorated with spring flowers. Speakers were the Rev. Clara H. Hazellrigg, pastor of the West Side Christian Church; Dr. A. E. Ricks, Mrs. Howard S. Searle, Alfred G. Hubach, Mrs. J. D. Zimmerman and Charles S. Skilton.

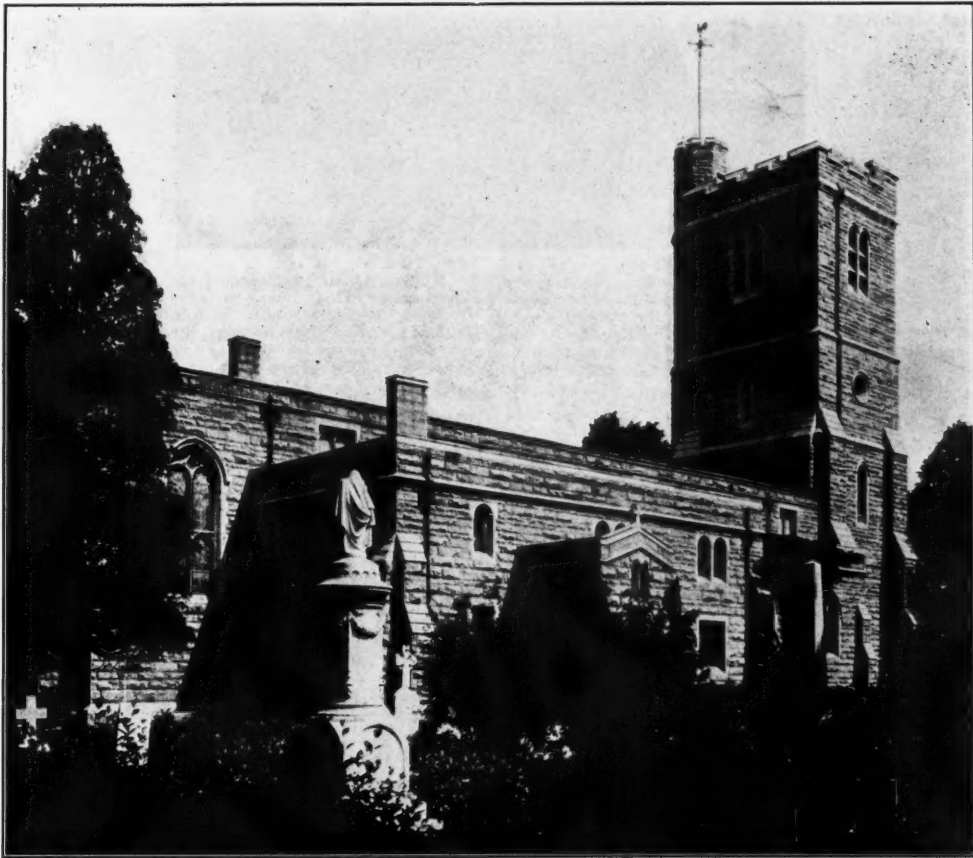
Bethuel Gross and G. Criss Simpson played organ solos at the afternoon meeting in the First Christian Church and Dr. Charles L. Atkins spoke on "Worship in Music." The Washburn College music faculty gave a recital. Those appearing in this program were Ira Pratt, bass; Frank S. Kenyon, pianist; Rachel E. Johnson, organist; Irma Jane Fischer, soprano, and the Washburn chapel choir, directed by Theophilus LeBaron Bearse.

The Kansas chapter goes to Independence for its next meeting, under the direction of the newly-elected dean, Alfred G. Hubach. Independence has a new four-manual Reuter organ, the largest church organ in the state.

J. W. MATHER CONCERT ORGANIST

Lewis and Clark, High School, Spokane, Wash.

Another Important Skinner Installation



ST. PETER'S EPISCOPAL CHURCH, MORRISTOWN, N. J.

The Skinner Organ Company have just received a contract to build a large Four-Manual Organ, containing Sixty-five Stops, for St. Peter's Episcopal Church, Morristown, New Jersey, which is to be installed during 1930.

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GIFT OF FOUR-MANUAL FOR MORRISTOWN, N. J.

CONTRACT GOES TO SKINNER

Stop Specification of Instrument for
St. Peter's Episcopal Church in
Suburb of New York—Order
Given March 13.

The contract for a four-manual organ to be built for St. Peter's Episcopal Church at Morristown, N. J., was signed March 13. The instrument is to be presided over by B. D. Andrews. The rector of the church is the Rev. D. M. Brookman, D. D. The organ is a gift to the church. The stop specification of this latest large organ for a New York suburb is as follows:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 4 rks., 244 pipes.
Tromba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Chimes (from Solo).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Echo Gamba, 8 ft., 73 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.
Geigen, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulciana, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Carillon, 3 rks., 183 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Tremolo.

SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba (heavy pressure), 8 ft., 73 pipes.
Chimes, 25 tubes.
Tremolo.

PEDAL ORGAN.

Contra Bourdon (lower 7 resultant), 32 ft., 5 pipes.
Diapason, 16 ft., 32 pipes.
Contre Basse, 16 ft., 32 pipes.
Metal Diapason (Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Waldhorn (Swell), 16 ft., 32 notes.
Dulciana (Choir), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Cello (Solo), 8 ft., 32 notes.
Flute, 4 ft., 12 pipes.
Harmonics, 5 rks., 160 pipes.
Bombarde (Metal), 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes (Solo).

Novel Work by Middelschulte.

Dr. Wilhelm Middelschulte at the piano and Dr. William G. Schenk at the organ gave a performance of Bach's Toccata and Fugue in D minor in a faculty concert of the Detroit Conservatory of Music at the Scottish Rite Cathedral in that city Feb. 25. The organ part is the original of Bach, while the piano part was written by Dr. Middelschulte. The performance was before an audience of 1,500 and was received with marked enthusiasm. Dr. Middelschulte also played Handel's Fourth Concerto, a new "Prayer," by Frumviller, and his own "Perpetuum Mobile" and Passacaglia in D minor. March 17 Dr. Middelschulte, whose regular activities are in three large cities—Chicago, Detroit and Milwaukee—gave a lecture on "Ornamentation in Music" at the Wisconsin Conservatory of Music, Milwaukee, of which he is the musical director.

View in New Möller Studio in Philadelphia



M. P. Möller, Inc., of Hagerstown, Md., have opened a beautifully-appointed studio in connection with their sales offices at 2047 Chestnut street, Philadelphia. This studio has been equipped with a music-room containing one of

the Möller "Artiste" reproducing residence organs. This studio was opened March 8 with a formal recital by Rollo Maitland before a group of invited guests. The ceremonies were in charge of a representative of the mayor.

Frank Wrigley



GIVES HIS 700TH AIR RECITAL

Frank Wrigley Establishes Record with Radio Programs.

Frank Wrigley, organist and director of music at the First Presbyterian Church of Detroit, who has been broadcasting a series of noon organ recitals from that church through station WWJ, played his 700th recital over the air March 6, thus setting a rare radio record. His program on this occasion was as follows: Overture in C minor, Hollins; "A Cloister Scene," Mason; Canzonetta, d'Ambrosio; Serenata, Moszkowski; Introduction and Allegro, Bach.

Mr. Wrigley was born at Rhyl, North Wales. His father, also named Frank Wrigley, was organist at the church in Hawarden attended by William E. Gladstone, and for twenty-eight years after leaving there was organist at St. Thomas' Church of Rhyl. The son commenced his studies under his father at the age of 7 and began playing on the organ at 9. When only 12 he substituted for his father during the latter's illness. He studied for three years with Dr. Joseph Bridge at Chester Cathedral and with Dr. Crowe of Ripon Cathedral. On the death of his

father he was appointed his successor, but after holding the position for a short time he went to London, where he became deputy organist to Edwin H. Lemare and Harvey Lohr at Westminster Royal Chapel.

Seized with the western fever, Mr. Wrigley decided to go to Canada and took a position as organist and director at Knox Church, Calgary, Alberta. From there he went to St. Andrew's Church, Vancouver.

RECORD GREGORIAN CHANT

Ordinary of Mass Made Available for Phonographic Reproduction.

The entire ordinary of the mass of the Gregorian chant has just been recorded for the first time in America by the Pius X. School of Liturgical Music of the College of the Sacred Heart, according to an announcement by the Victor division of the RCA Victor Company. The appearance of these recordings coincides with the twenty-fifth anniversary of the Motu Proprio on church music issued by Pius X., and recently made a part of the new Apostolic Constitution on Sacred Music by Pope Pius XI., in which he urged the more general use of the Gregorian chant in all Catholic churches. The records now, for the first time, make accessible to every section of America authentic examples of Gregorian music.

The records comprise the chants from the "Missa cum Jubilo," taken from a manuscript of the eleventh century, and embodied in the Solesmes edition. They include the Kyrie, Gloria, Credo, Sanctus, Benedictus, Pater Noster, Agnus Dei and Ita Missa Est. As a further step in advancing the Gregorian movement arrangements are being made to record the mass and vespers as sung by the monks of the Abbey Solesmes in France.

The recordings were undertaken after it was decided that the present-day advances in electrical recording and reproduction were capable of conveying the exact phrasing, inflections and rhythm of the Gregorian music as originally rendered. It is the feeling of Gregorian scholars that the use of mechanism in propagating sacred music is in keeping with the times, besides enriching the world of music with additions to its store of medieval music. Among the religious societies which co-operated with the project are the Dom Mocquereau Schola Cantorum at Washington, established by Mrs. Justine B. Ward; the Pius X. School of Liturgical Music of the College of the Sacred Heart and the Society of St. Gregory of America.

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Harvey B. Gaul Easter Morning on Mt. Rubidoux	.60
Easter with the Penn. Moravians	.60
Edward F. Johnston Resurrection Morn	.75
Ralph Kinder Exultemus	1.00
Jubilate Amen	1.00
Oreste Ravanello Christus Resurrexit	1.50
Alfred J. Silver Jubilate Deo	1.00
Pietro A. Yon Christ Triumphant	.75

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GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason (from No. 1), 8 ft., 61 notes.
4. Doppel Flöte, 8 ft., 61 pipes.
5. Viola da Gamba, 8 ft., 61 pipes.
6. Gemshorn Celeste, 8 ft., 49 pipes.
7. Gemshorn (from No. 35), 8 ft., 61 notes.
8. Melodia, 8 ft., 61 pipes.
9. Dulciana (from No. 33), 8 ft., 61 notes.
10. Principal, 4 ft., 61 pipes.
11. Octave, 4 ft., 73 pipes.
12. Flauto Traverso (from No. 36), 4 ft., 61 notes.
13. Twelfth, 2 2/3 ft., 61 pipes.
14. Super Octave (from No. 11), 2 ft., 61 notes.
15. Mixture (from No. 33), 2 rks., 61 notes.
16. Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

17. Bourdon (unit), 16 ft., 101 pipes.
18. Open Diapason, 8 ft., 73 pipes.
19. Voix d'Orchestre, 8 ft., 73 pipes.
20. Clarabella, 8 ft., 73 pipes.
21. Voix Celeste, 8 ft., 61 pipes.
22. Salictonal, 8 ft., 73 pipes.
23. Stopped Diapason (from No. 17), 8 ft., 73 notes.
24. Salicet (from No. 22), 4 ft., 61 notes.
25. Flute d'Amour (from No. 17), 4 ft., 73 notes.
26. Nazard (from No. 17), 2 2/3 ft., 61 notes.

Arthur B. Jennings, Jr., Pittsburgh Organist



27. Flautino (from No. 17), 2 ft., 61 notes.
28. Tierce (from No. 17), 1 3/5 ft., 61 notes.
29. Trumpet, 8 ft., 73 pipes.
30. Clarinet, 8 ft., 73 pipes.
31. Vox Humana, 8 ft., 61 pipes.
32. Clarion (from No. 29), 4 ft., 61 notes.

CHOIR ORGAN.

33. Double Dulciana (unit), 16 ft., 109 pipes.
34. English Open Diapason, 8 ft., 73 pipes.
35. Gemshorn, 8 ft., 73 pipes.

36. Concert Flute, 8 ft., 73 pipes.
37. Unda Maris, 8 ft., 61 pipes.
38. Dulciana (from No. 33), 8 ft., 73 notes.
39. Wald Flöte (from No. 8), 4 ft., 12 pipes, 61 notes.
40. Dulcet (from No. 33), 4 ft., 73 notes.
41. Twelfth (from No. 37), 2 2/3 ft., 61 notes.
42. Dulcinet (from No. 33), 2 ft., 61 notes.
43. Seventeenth (from No. 33), 1 3/5 ft., 61 notes.
44. Twenty-Second (from No. 33), 1 ft., 61 notes.

45. Contra Oboe (from No. 46), 16 ft., 61 notes.
46. Oboe, 8 ft., 73 pipes.

PEDAL ORGAN.

47. Resultant, 32 ft., 32 notes.
48. Open Diapason, 16 ft., 32 pipes.
49. Violone (from No. 1), 16 ft., 32 notes.
50. Sub Bass, 16 ft., 32 pipes.
51. Lieblich Gedeckt (from No. 17), 16 ft., 32 notes.
52. Dulciana (from No. 33), 16 ft., 32 notes.
53. Octave Bass (from No. 48), 8 ft., 32 notes, 12 pipes.
54. Cello (from No. 5), 8 ft., 32 notes.
55. Flauto Dolce (from No. 17), 8 ft., 32 notes.
56. Dulciana Octave (from No. 33), 8 ft., 32 notes.
57. Super Octave (from No. 34), 4 ft., 32 notes.
58. Trombone (from No. 16), 16 ft., 32 notes, 12 pipes.

RECITAL TOUR BY JENNINGS

Pittsburgh Man Heard in Minneapolis, St. Paul, Buffalo, Etc.

Arthur B. Jennings, Jr., the Pittsburgh organist whose fame is national, has returned home after a recital tour on which he was heard in cities both East and West. In all of the places in which he gave recitals he was acclaimed, as he was when he played for the N. A. O. annual convention in Philadelphia several years ago and later at the A. G. O. general convention in Chicago. The engagements on the trip included the following:

Feb. 4—Baltimore, Grace and St. Peter's, for A. G. O.

Feb. 13—Cedar Rapids, Iowa, First Presbyterian Church, for N. A. O.

Feb. 16—Minneapolis, Minn., at St. Mark's Church.

Feb. 17—St. Paul, Minn., House of Hope Presbyterian Church, for A. G. O.

March 2—Buffalo, N. Y., First Presbyterian.

Mr. Jennings' program at St. Paul included: Concerto in A minor, Vivaldi; Chorale Prelude, "Be Glad Now," Bach; "Grande Piece Symphonique," Franck, and other numbers.

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CHICAGO

Andre Marchal



MARCHAL TO BE IN CHICAGO

Noted French Organist Will Give Recital at Kimball Hall May 6.

Andre Marchal, the distinguished French organist, is to be heard for the first time in Chicago in May, in the course of his visit to America to play at the Cleveland Museum of Art. M. Marchal will give a recital in Kimball Hall on the evening of May 6 under the auspices of the Illinois chapter, A. G. O., and the Chicago chapter, N. A. O. On the afternoon of May 4 at 4:30 he will play a program in connection with the service at Our Lady of Mount Carmel Church on Belmont avenue.

Andre Marchal was born in Paris Feb. 6, 1894, and received his first musical instruction at l'Institut National des Jeunes Aveugles. Invited by Eugene Gigout to his organ class in the Conservatory of Paris, he won in 1913 the first prize in organ and improvisation and the Guilman prize, and became his teacher's assistant in his class and at the great organ of St. Augustin. In 1915 he entered the class in counterpoint of Georges Caussade and in 1917 won the first prize. Since 1915 Marchal has been organist of St. Germain-des-Pres. Since 1923 he has been a member of the jury of examinations and of the concours of the Conservatory.

At the death of Eugene Gigout in 1925 the post of organist of St. Augustin was offered to Marchal, although he was not a candidate. His attachment to St. Germain-des-Pres, and his reverence for the memory of his old school fellow, Augustin Barie, his predecessor at the organ of this church, led him to decline the honor.

In an article by M. Jean Hure, editor-in-chief of L'Orgue et les Organistes, in 1925, he wrote: "Andre Marchal is a remarkable player. His memory is as precise as his technique. No one can boast of playing clearer than his. Very few possess a repertoire as varied and as vast. Obligated by an incurable blindness which afflicted him in his childhood to learn by memory all the pieces which he studied, he is able to play without hesitation and with exactness the greater part of the works of Bach and of Franck, many pages of the old French masters, of Handel, Mendelssohn, Boellmann and of our contemporary masters. At the Church of St. Germain-des-Pres, where he is organist of the great organ, many visitors come to hear him every Sunday. His improvisations are always astonishing. In that he is of the school of Gigout, student himself of Saint-Saens, to whom without doubt none can be compared in that art since Bach."

NOTES FROM MILWAUKEE

By ARTHUR A. GRIEBLING.

Milwaukee, Wis., March 24.—Quite the most important event this month was the recital by Marshall Bidwell, A. A. G. O., at the Kenwood M. E. Church. Since it was this writer's misfortune not to be able to attend it was necessary to obtain the opinions of

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others, which indeed were very favorable to Mr. Bidwell. C. Pannill Mead in the Milwaukee Sentinel said about the recital, "A pupil of the famous Widor, he has all of the brilliance and polished style that characterizes the student of this celebrated composer-organist, and demonstrated his ability in a thoroughly interesting and artistic recital." His numbers were: Toccata and Fugue in D minor, Bach; "Sinfonia," Bach; Gavotte, Gluck; Allegro Vivace (Symphony 5), Widor; "Clair de Lune," Karg-Elert; Canon in B minor, Schumann; "Sunrise," from "Burgundy Hours," Jacob; Scherzo (Symphony 4), Widor; Londonderry Air, arranged by Coleman; "Liebestod," from "Tristan und Isolde," Wagner; "May Night," Palmgren; Toccata, Gigout.

Graydon Clark of the Grand Avenue Congregational Church presented an organ recital March 2 at the United Presbyterian Church. Mr. Clark was assisted by Mrs. J. Archer Hervey, soprano.

Feb. 23 was marked by a number of musical programs, most of them in Lutheran churches. At Sherman Park Lutheran, Arthur Bergmann's numbers on this occasion were: First Movement (Sonata 1), Borowski; Cantilene, Wheelodon; Toccata, Fletcher; Londonderry Air; Prelude in E minor, Chopin; "Wind in the Pine Trees,"

Clokey. Both choirs of the church assisted.

Earl P. Morgan at St. Paul's Episcopal Church presented a musical vespers service with his choir and with Elmer Grundy, tenor soloist. Mr. Morgan's organ numbers were: Concert Overture, Rogers; Scherzo in G minor, Bossi; Chorale Improvisation, "By the Waters of Babylon," Karg-Elert; Toccata, Gigout.

On the same afternoon Karl Markworth gave his fifty-second recital at Trinity Lutheran Church. Compositions by Bach, Mendelssohn, Rogers, Ceiga and Kinder made up the organ part of the program. Choir numbers made up the other part of the concert.

On the evening of Feb. 23 the choir of St. John's Lutheran Church, Wauwatosa, gave a concert of sacred music. Organ numbers were played by Theodore Otto and were as follows: Prelude

to "Faust," Gounod; Evening Song, Bairstow, and Prelude, Meyerbeer.

March 23 Earl Morgan again presented a vespers at St. Paul's. Choir numbers were from Dvorak's "Stabat Mater." The organ selections included: Grand Responsive Chorus, Gigout; "Jesu, Joy of Man's Desiring," Bach; Prelude in B major, Saint-Saens; Toccata on a Gregorian Theme, Barnes.

Richard Wissmueller, who formerly played in theaters and churches in Milwaukee, is now the incumbent at the First Presbyterian Church, Sault Ste. Marie, Mich.

From another former Milwaukeean, Sheldon B. Foote, we hear that he directed the mass chorus for the Freiburg Passion Play when it appeared at El Dorado, Ark.

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Who's Who Among the Organists of America

Powell Weaver.

When one looks through the long lists of programs of recitals in The Diapason he will note a piece that appears with increasing frequency among the offerings of our organists. It is "The Squirrel," ascribed to a composer named Weaver. Probably only one of every ten who hear the piece knows that the composer, Powell Weaver, is the clever organist of the Grand Avenue Methodist Church of Kansas City, one of the largest and most influential churches in the West; that he is a composer, not of many, but of very excellent things, for orchestra and voice as well as organ, and that he has helped to raise the musical standard in his part of the country at his present post for eighteen years.

Powell Weaver was born June 10, 1890, at Clearfield, Pa. He studied for three years at the Institute of Musical Art in New York, after being graduated from high school. His organ training was received under Gaston Dethier and he was graduated in composition by Percy Goetschius. Later he studied organ under Pietro A. Yon both in this country and in Italy. Then he went to Rome for two years and took organ from Remingo Renzi, organist of the Vatican, and composition under Ottorino Respighi.

In 1912, when he was only 22 years old, Mr. Weaver was appointed to his present organ position at Kansas City. His church, known as the Grand Avenue Temple, is a downtown institution known to people of Kansas City and to visitors far and wide, and has a large Skinner organ of four manuals. Mr. Weaver plays also for Congregation B'nai Jehudah.

Mr. Weaver's most popular compositions undoubtedly are "The Squirrel," for the organ, published by J. Fischer & Bro., and a song, "Moon Marketing," published by G. Schirmer. Another well-known song is "Up from My Years." He won the Lorenz prize with his anthem "I Will Lift Up Mine Eyes." Two secular choruses for high school use are published by Ditson. In addition to the foregoing Mr. Weaver has written some excellent works for orchestra, including a "Plantation Overture," a suite in three movements entitled "The Faun," "Music for an Imaginary Ballet" and a symphonic poem, "The

Powell Weaver



Vagabond." "The Faun" and the "Music for an Imaginary Ballet" had their premier performances at the hands of the Kansas City Symphony Orchestra and the "Plantation Overture" had a most successful premiere in Boston when it was played by the Boston Philharmonic Orchestra.

Thus is one of the organists of the West coming to the fore by providing modern American music for the orchestra, as well as attractive compositions for his own instrument.

Edward G. Mead



Edward G. Mead.

Edward G. Mead, a product of the best in Boston organ training and rated as one of the ablest of the organists and organ teachers connected with the colleges of the central section of the United States, is head of the organ and theory work at Miami University, Oxford, Ohio.

Mr. Mead was born June 26, 1892, at Reading, Mass., and is a graduate of Harvard University. For six years he studied with Everett E. Truette of Boston. Later study has included piano with Charles Dennee of the New England Conservatory of Music and with Professor Clarence G. Hamilton of Wellesley College; courses in piano pedagogy with Ernest Hutcheson and in hymnology and church music with H. Augustine Smith.

During the summer of 1924 Mr. Mead attended the American Conservatory at Fontainebleau, France, studying piano with Philipp and Casadesus and organ with Widor and Libert, on whose recommendation he was awarded a certificate for proficiency in organ teaching. The next summer, while in England, he attended the Oxford Summer School of Music. At the invitation of Dr. Harold E. Darke of the Royal College of Music he played a recital on the organ of St. Michael's Church, Cornhill, London, where Dr. Darke is organist and choirmaster. Last year Mr. Mead was at Yale doing advanced work in organ and theory, receiving the bachelor of music degree last June.

Mr. Mead started his teaching career at Mount Hermon School, Mount Hermon, Mass., and after an absence spent overseas during the war, returned there for two additional years. The rest of his teaching years have been spent in college and university work, including two years at Denison University, Granville, Ohio, and a year and two summers at Cornell University, Ithaca, N. Y., where, during the absence of the regular university organist he taught organ and theory of music, directed the two university choirs and played a series of forty-six recitals on the two four-manual organs. He has played recitals at Dartmouth College, at Bowdoin College and also for the American Guild of Organists, in which organization he is a fellow. He served for one year as dean of the Central Ohio chapter.

Last fall, when the department of music at Miami University, Oxford, Ohio, was enlarged and made a part of the recently formed school of fine arts, Mr. Mead was appointed head of the organ and theory departments.

On Sept. 20, 1924, Mr. Mead married Miss Mary Janet Cutler, a graduate of Vassar College. Previous to her marriage Miss Cutler was director of music at Whittier School for Girls, Merrimac, Mass.

Charlotte Hall Lohnes.

Charlotte Hall Lohnes, organist and organ teacher of Warren, Pa., is carrying on for the cause of American organ music today as her ancestors did for American freedom 150 years ago. Her activity centers about her work in charge of the organ department at the Warren Conservatory of Music and her position as organist of the large cathedral-like First Methodist Church, where she presides over a fine four-manual Austin organ.

Charlotte Hall was born at Corry, Pa., of good American stock, being a direct descendant of one of the signers of the Declaration of Independence. She was graduated from the high school of Bradford, Pa., and studied music first under Miss Nettie Hovey, who implanted a thorough love for music in the soul of a willing and eager pupil. Later she continued under the instruction of Mrs. Gertrude McKellar, a piano graduate under Dr. William Mason, New York, and also a graduate of the Guilman School. Under her guidance the pupil was firmly placed on the ladder of success and has since steadily forged ahead. Further studies have been carried on from time to time with various able teachers such as Georgia Kober, William Sherwood and Leroy B. Campbell in piano and Anna H. Knowlton, Ellen Fulton and Charles M. Courboin in organ.

Having married and settled in Warren, Mrs. Lohnes takes an active part in all musical activities there, being a member of the Philomel Piano Club, the choral society of the Woman's Club, and the Mendelssohn Club. The state convention of music clubs was held at Warren in 1929 at the Philomel Club. During this convention Mrs. Lohnes gave two organ recitals. She is also an A. G. O. member.

Death of Louis E. Levassor.
Louis E. Levassor, 84 years old, died

Charlotte Hall Lohnes



at his home in Covington, Ky., Feb. 6. Mr. Levassor had been a resident of Covington all his life. He was for many years an active organist and was widely known as a musician. He had an organ installed in his mansion on Levassor place many years ago. Mr. Levassor owned a piano company in Cincinnati for many years and started the Covington subdivision known as Levassor place. He was also a fourth degree Knight of Columbus. Mr. Levassor's family was closely associated with Marquis de Lafayette. His grandfather was a captain in the army of Napoleon and later came to this country and settled in Cincinnati.



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Heinroth Gives His Lectures for Lent; Pittsburgh Notes

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., March 21.—Dr. Charles Heinroth is giving his Lenten series of lectures at Carnegie Music Hall on Saturday evenings, these lectures taking the place of the usual organ recital. They are very well attended, and for good reasons, for they are full of interesting detail and are calculated to raise the appreciation of both musician and layman, and they accomplish that object. The subjects of this year are: March 8, "A Basis for Higher Musical Criticism"; March 15, "Mozart—A Born Genius"; March 22, "Is Opera Passé?"; March 29, "Robert Schumann, the Heart of Romanticism"; April 5, "The Significance of the Variation Form"; April 12, "The Music of Wales." The lectures are illustrated with compositions on the organ and piano.

Herbert C. Peabody, at the Church of the Ascension, scarcely had a chance to learn the names of all of his choir boys before he was planning a service for the Western Pennsylvania chapter of the Guild. And that service was held Feb. 27. There was much apprehension about the attendance because after the date was set, Yehudi Menuhin was billed for an appearance the same evening. However, the boy violinist graciously developed a sore throat and postponed his recital for two days. At any rate, there was a full house at the Guild service. Arthur Jennings played the prelude, Fantasie in C major, Franck, and Dr. Charles Heinroth played the postlude, Fantasy and Fugue on "Ad Nos, Ad Salutem," by Liszt. The Magnificat and Nunc Dimittis in E flat, by Whiting, and West's anthem "Hast Thou Not Known" were the choir numbers. The Rev. H. Boyd Edwards, rector, made an address and after the service the Guild members were treated to refreshments in the parish-house.

Laurence H. Montague of Buffalo opened a new Möller organ in Zion Lutheran Church on the south side with a recital March 3. Mr. Montague designed the organ, which is very small, but with some borrowing and a few synthetic solo stops the variety is good and the ensemble, too, is satisfying. The recital included the "Overture Triumphant," Ferrata; "Evening," Fairclough; Prelude and Fugue in C minor, Bach; "Träumerei," Schumann; "Allegro Giubilante," Federlein; Interlude, Flagler; "The Primitive Organ," Yon; Intermezzo, Archer; Londonderry Air, Coleman, and "Hymn of Glory," Yon.

Albert Reeves Norton has resigned his position at the Homewood Presbyterian Church, to take effect some time before June. Mr. Norton has been with the Homewood Church for the past ten years, coming to Pittsburgh from Brooklyn, N. Y. He is on the faculty of the Pittsburgh Musical Institute and will continue to teach there. Recently Mr. Norton sponsored the appearance of the Amy Neill string quartet in Carnegie lecture-hall.

Alfred Hamer is giving a series of five recitals at Trinity Cathedral Sunday afternoons during Lent, presenting the following programs:

March 9—Sixth Symphony, Widor; Three Selections from "Burgundy Hours," Jacob; "Bourree et Musette," Karg-Elert; "Carillon de Westminster," Vierne.

March 16—Prelude and Fugue in C minor, Bach; Fourth Symphony, Vierne; Psalm Prelude, Howells; Partita in E, Karg-Elert; Chorale in E major, Franck.

March 23—Seventh Symphony, Widor; "Flus de Radice Jesse," Erb; Minuet, Rousseau; Nocturne in D flat, Bairstow; Allegro, Pibollet.

March 30—Variations on a Gallic Air, Breilli; "Clair de Lune," Karg-Elert; "Minuetto Antico e Musetta," Yon; "Hymn au Soleil," Vierne; "Evening Hymn," Bairstow; Chorale in A

T. Scott Buhrman at New Organ in New York Church



Dedication of the four-manual organ built by the Austin Company for the Second Presbyterian Church of New York City, Central Park West and Ninety-sixth street, took place on the evening of Feb. 23, with T. Scott Buhrman, organist and choir director of the church, at the console. The stop specification of this instrument was published in The Diapason Sept. 1, 1928. Mr. Buhrman in the course of the service played as his prelude the "Marche Religieuse on a Theme of Handel," Guilman, and also presented a well-selected group of pieces illustrating the use of the organ through history in various moods. This group included:

In the Dance (Psalm 149:3)—"Moreau de Concert," Hollins.
In Praise (Psalm 150:3, 4)—"Christ Triumphant," Yon.
In Joy (Isaiah 30:29)—Caprice, Kindler.
In the Cycle of Human Emotions:

minor, Franck.

April 6—"Romane" Symphony, Widor; "Cantabile, Jongen; "Pice Heroique," Franck; "O Man, Bewail Thy Great Sin," Bach; "Pour Paques," Quef.

Arthur Bodycombe is in New York, studying with Dr. T. Tertius Noble of St. Thomas' Church.

Opening Recital 70 Years Ago.

A glimpse of organ dedication recitals in America seventy years ago is given in a program of the opening performance in St. George's Church at St. Louis, for which we are indebted to a devoted reader of The Diapason who has previously sent us interesting historical material—H. F. Berkeley of Watsonville, Cal. The program in question was played May 10, 1860, on an instrument built by Henry Erben of New York, then outstanding among the best builders of the United States. Some of Mr. Erben's works are still in existence and use, though those still in service generally have been rebuilt. The recitalist was J. E. Goodson. The event is referred to as an "organ exhibition" and the invitation says:

"Mr. J. E. Goodson will give a public performance on the splendid new organ just erected in St. George's Church, on Locust street, between Seventh and Eighth, on Thursday evening, May 10, to commence at 8 o'clock precisely. The organ has three sets of keys, two octaves of pedals and nearly 1,500 pipes. It is 27 feet high, 22 feet wide and 13 feet deep. The performance will be interspersed with several pieces of vocal music, by three ladies, who have kindly volunteered their services for the occasion."

Mr. Goodson played these compositions: Introduction and Fugata, from Concerto in D major, Handel; "Kyrie

Contentment—Cradle Song, Kreiser. Love—"Liebestraum," Liszt. Humor—Funeral March of a Tin Soldier, Gordon Balch Nevin. Happiness—Spring Song, Macfarlane.

Triumph—"Pomp and Circumstance," Elgar.

As a postlude the Etude for Pedals by de Bricqueville was played.

Mr. Buhrman is the founder and editor of the American Organist of New York, is a fellow of the American Guild of Organists and has a record as a scholarly performer, a conscientious church organist and a scintillant writer. The new organ gives him a splendid medium for the full expression of his ability. The console is located in a pit directly behind the pulpit, where it cannot be seen by the congregation, but is in full view of the choir. The 4,584 pipes are hidden behind the reredos and the echo organ is in the rear of the auditorium.

Eleison," Haydn; Double Fugue, Mozart; Favorite Air, with Variations, including Adagio on the Cremona, Mozart; Grand Pedal Fugue in E flat, Bach; Favorite Fugue in E major (on a full swell, repeated on full organ). Bach; Andante in E flat, Beethoven; Grand Chorus, "In Gloria Dei Patris," Mozart; "Hallelujah Chorus," from "The Messiah," Handel.

It is interesting to note to what extent Mozart and Handel shared the honors with Bach.

The vocal selections of the "three ladies" included not only such standard music as "Lift Thine Eyes," from "Elijah" and "With Verdure Clad" from "The Creation," but a solo, "Pity, O Saviour," which is suspiciously described as "adapted to a beautiful air of Stradella's by G. F. Root."

KILGEN TO ST. LOUIS CHURCH

New Three-Manual at Our Redeemer Lutheran To Replace Old.

Our Redeemer Lutheran Church of St. Louis has contracted with George Kilgen & Son, Inc., of St. Louis, to replace the present instrument with a new Kilgen. The present case work on the west side of the chancel will be used, but all front pipes will be replaced by two grilles. The stop specification is as follows:

GREAT ORGAN.

Open Diapason (tenor C), 16 ft., 85 pipes.

First Open Diapason, 8 ft., 61 pipes.

Second Open Diapason, 8 ft., 61 notes.

Melodia, 8 ft., 85 pipes.

Gamba, 8 ft., 61 notes.

Dulciana, 8 ft., 61 notes.

Flute, 4 ft., 61 notes.

Principal, 4 ft., 61 notes.

Fifteenth, 2 ft., 61 notes.

Tuba, 8 ft., 73 pipes.

Clarion, 4 ft., 61 notes.

Harp, 37 bars.

Chimes, 20 notes.

SWELL ORGAN.

Bourdon, 16 ft., 85 pipes.

Open Diapason, 8 ft., 73 pipes.

Salicional, 8 ft., 73 pipes.

Voix Celeste, 8 ft., 61 pipes.

Stopped Diapason, 8 ft., 73 notes.

Flute Harmonic, 4 ft., 73 pipes.

Violina, 4 ft., 73 pipes.

Flautino, 2 ft., 61 notes.

Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Bass Flute (tenor C), 16 ft., 73 pipes.

Geigen Principal, 8 ft., 73 pipes.

Violoncello, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.

Lieblich Gedeckt, 8 ft., 73 notes.

Quintadena (synthetic), 8 ft., 73 notes.

Flute d'Amour, 4 ft., 73 pipes.

Flageolet, 2 ft., 61 notes.

Clarinet, 8 ft., 73 pipes.

Orchestral Oboe (synthetic), 8 ft., 73 notes.

Harp, 37 bars.

Chimes, 20 notes.

PEDAL ORGAN.

Sub Bass, 16 ft., 44 pipes.

Bourdon, 16 ft., 32 pipes.

Lieblich Gedeckt, 16 ft., 32 notes.

Bass Flute, 8 ft., 32 notes.

Dolce Flute, 8 ft., 32 notes.

Cello, 8 ft., 32 notes.

Tuba Profunda, 16 ft., 12 pipes, 32 notes.

Möller Orders in Chicago District.

The Chicago office of M. P. Möller, Inc., reports a number of sales closed by it in this territory, including organs for the following:

Congregational Church, Prophets-town, Ill.

Scottish Rite Cathedral, Moline, Ill.

First Presbyterian Church, Winnebago, Ill.

First Presbyterian, Lancaster, Ohio.

Immanuel Lutheran, Matteson, Ill.

St. Peter's Evangelical, Amherst, Ohio.

American Conservatory Recital.

The American Conservatory of Music presented four organ pupils of Frank Van Dusen at Kimball Hall at one of the regular Saturday afternoon recitals March 29. The program was as follows: Prelude and Fugue, C minor, Bach (Miss Clara Gronau); Scherzo from Fifth Sonata, Guilman (Miss Esther Wunderlich); Toccata from Gothic Suite, Boellmann (Miss Virginia Hall); Toccata, d'Evry (James Cunliff).

The Cedar Rapids Municipal Organ will be formally dedicated by Marshall Bidwell on April 2d

Recent appearances have included Pittsburgh, Boston, Detroit, Ann Arbor, Milwaukee, and Kalamazoo, with outstanding success.

"Mr. Bidwell is a master builder, for he seems to please all tastes.

"From the very first massive chords to the close was a riot of coloring, laid on with a lavish though judicious hand. Mr. Bidwell is an artist at drawing contrasts, a supreme stylist. His technique—to which you don't give a thought—is prodigious, and he seems to possess a keen knowledge of all schools."

—Comment from Pittsburgh Press.



Marshall Bidwell
Concert Organist
Coe College,
Cedar Rapids, Iowa

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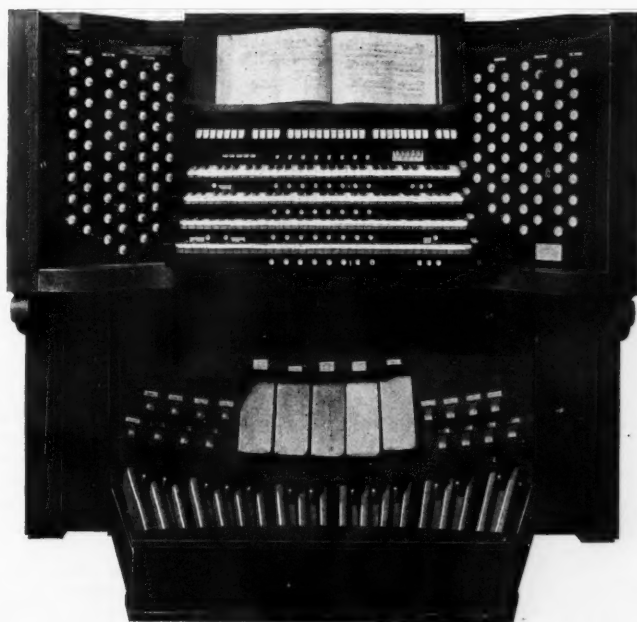
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N. Lindsay Norden



A series of five "historical church music services" was completed March 9 at the First Presbyterian Church in Germantown, Philadelphia, under the direction and inspiration of N. Lindsay Norden, M. A., Mus. B., organist and musical director of that church and one of the most active apostles of the best grade of church music in America today. The series began Sunday evening, Feb. 9, with a program of works of the sixteenth century by the chorus and soloists. Feb. 16 seventeenth century music was given. Feb. 23 there was music of the eighteenth century, with the choir assisted by harp and violin, and March 2 music of the nineteenth century. March 9 twentieth century music was presented. For this final service the composers represented were: American, Hadley and Dickin-

son; French, Honegger; German, Strauss. These are all living composers. The series of services has shown the development of church music from the very earliest composers up to the present time. Among other interesting services arranged by Mr. Norden is one of compositions by himself, March 30, one of old Hebrew music, May 11, and music by woman composers, on May 18.

Music at St. Bartholomew's, N. Y.

The choir of St. Bartholomew's Church, New York City, under the direction of Dr. David McK. Williams, gave its annual presentation of Mendelssohn's "Lauda Sion" Sunday afternoon, March 2. On Sunday afternoon, March 16, Dr. Williams' new anthem, "The Piper and the Reed," was given. The text of this work, rather in the proportions of a motet, is from the pen of Dr. Robert Norwood, rector of the church. Dr. Williams gave Stainer's "Crucifixion" March 30 and Gounod's "Gallia" is announced for April 13. The annual rendition of the "St. Matthew Passion" at St. Bartholomew's is announced for Wednesday evening, April 16, with the usual personnel—the choirs of St. Bartholomew's and of the Cathedral of St. John the Divine and the soprano boys of St. Thomas.

Wurlitzer Organ at Wheeling, W. Va.

An organ built by the Rudolph Wurlitzer Company has been installed in the Vance Memorial Presbyterian Church at Wheeling, W. Va., and was dedicated recently, with a recital by F. William Fleer, organist of the church. Mr. Fleer played a program which included these numbers: Overture, "Ruy Blas," Mendelssohn; Reverie, Debussy; "Kammenoi-Ostrow," Rubinstein; Andante Cantabile, Op. 11, Tchaikowsky; March, "Pomp and Circumstance," Elgar; "Andante Sinfonico," Holloway; Prayer from "The Jewels of the Madonna," Wolf-Ferrari; Meditation from "Thais," Massenet; "Plainte d'Amour," Scarmolin; Overture, "Il Guarany," Gomez.

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SHELLEY—The Beatitudes.... 7338
SPEAKS—In Heavenly Love Abiding 7309
WARD—It Is a Good Thing to Give Thanks 7340
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Gentlemen:

Last night I played the dedicatory recital on your new Organ at St. Stephen's Episcopal Church, Terre Haute, Ind., to an audience that crowded the Church auditorium. After the recital there were numerous expressions of high regard for the tone and variety of the Organ. Personally, I may say that you have done a fine piece of work here under very trying conditions of location and with very poor tone openings (all that was possible, however).

The Organ has a well-balanced ensemble of dignified, solid tone. The Flutes in particular are unusually beautiful. The Solo Reeds are smooth and even. I feel it only fair to you that I should write you this. The Action and all mechanicals function silently and rapidly. I was greatly pleased with this example of your recent work.

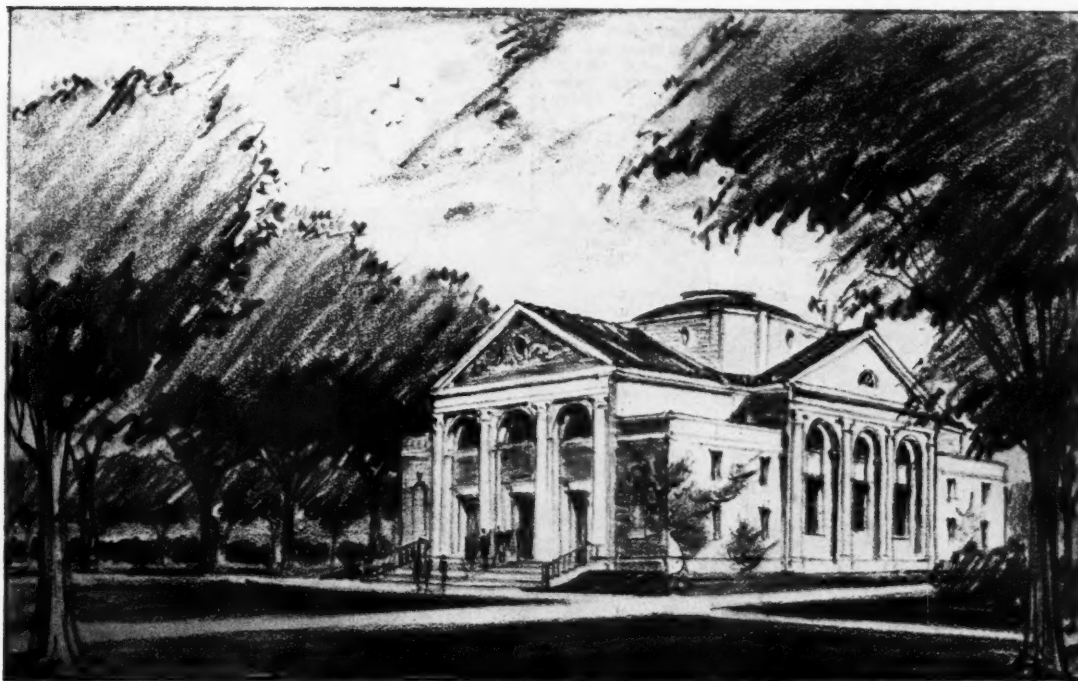
With best wishes,

Very sincerely

[Signed] WILLIAM H. BARNES.

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You All Know Me

By ROLAND DIGGLE, Mus. D.

The Rev. Esau M. Sleeping, late pastor of St. Widget's-in-the-Wash-Bowl and now pastor of the First Wesavem Church, was just finishing his frugal Lenten lunch of sole a la Marguerite, ris de veau, pointes d'asperge, peach Melba and Veuve Cliquot. He was feeling rather done up, as he had that morning written his Sunday sermon, the topic being the record achieved by Moses in breaking all the Ten Commandments at once. The second footman in a hushed voice announced Dr. Dinty Moore. "Ah, doctor," said the Rev. Esau, "I am glad that you dropped in. I was just wondering what we should do with the money that has accrued from your recitals and special services during the past year."

"Well, I had hoped," said Dr. Dinty, "that we might add a stop or two to the organ. As you know, it has only seven stops, including the harp and chimes, and it would be nice to have another vox humana. It would help so much in my next series of recitals when I am to play all the symphonies of Widor. Or you could—"

"Or I could put in a swimming pool in the pastor's garden, or buy a radio for my study. You know, my dear doctor, I so often feel the need of relaxation. Outside of three months in the summer, a month to six weeks at Christmas and Easter and an odd two weeks now and then, I keep pretty close to the work here. But you were saying something about adding a stop to the organ. Don't you think, my dear doctor, that we make just a little too much of our music?"

"For instance, how often do the members of the congregation mention the music? Isn't it the sermon that draws the crowds and creates the interest? You remember my sermon last Sunday morning: 'Did Daniel

have halitosis?' And, by the way, it was a pity the anthem was 'Breathe on Me, Breath of Life.' However, the point is that I received a number of letters telling me what an uplifting sermon it was. One lady even increased her weekly subscription."

"I am afraid you organists are inclined to underrate a good eighty-minute sermon. You place more value on the anthem. Mind you, I do think the anthem should be loud enough and long enough to fill in the time it takes to gather the collection, but I do not like to see the ushers standing waiting to present the offering of our beloved people while the choir finishes the anthem. Last Sunday I was three minutes late for lunch and I am afraid, my dear doctor, the anthem was to blame."

"Then, my dear fellow, would it not be better to play the organ a little louder while the dear people are assembling? Last Sunday I distinctly heard voices above the organ. You understand my point, I am sure—not too much music, my dear doctor, but what there has to be let it be loud and cheerful. I remember it says somewhere, Shakespeare, I believe: 'Let us make a joyful noise unto the Lord.'"

"No; no. I think we would better purchase the radio before we add to the organ. Goodbye. Goodbye. Give my regards to your wife and the three—or is it four?—little ones. And doctor, next Sunday evening my sermon topic is: 'Was Elijah's mantle an incandescent one?', and I wish you would sing that jolly little anthem, 'Send Out Thy Light.' Good night. Good night."

Messrs. Coutts, Cutter & Cutting: Please find enclosed my check for \$350, for which please deliver one of your Superb radios at the parsonage. I shall make mention of this make of radio in my sermon a week from Sunday and am therefore with due Christian charity deducting the usual 33 1/3% commission.

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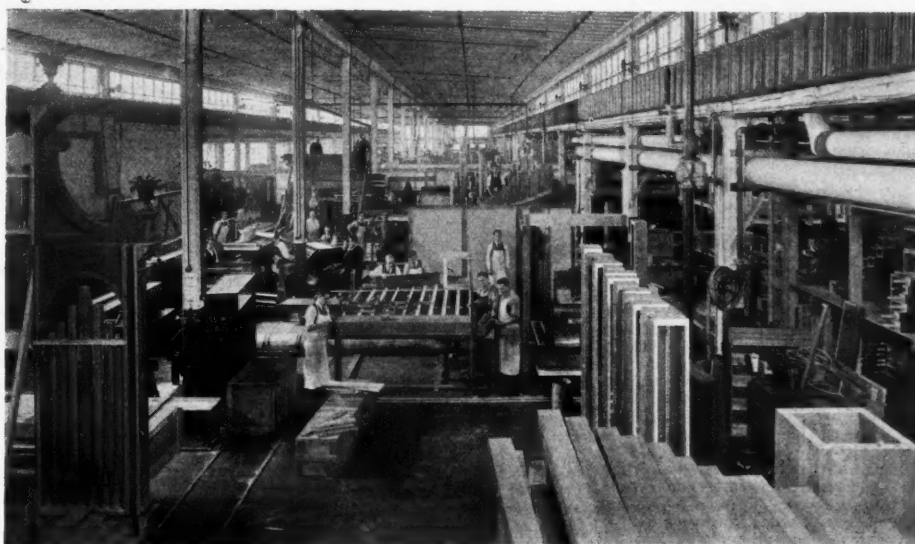
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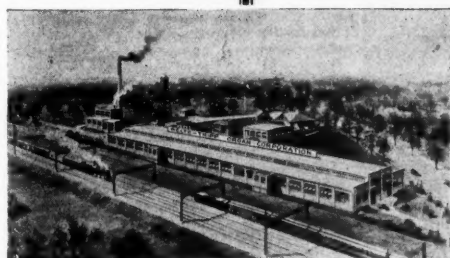
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Los Angeles News; Many Recitals Mark Month in California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., March 15.—A quiet month organically speaking! The regular meeting of the Guild was held at the First Baptist Church and a recital was given by Miss Edith Boken Krager and Mrs. Mabel Culver Adsit, organist of the church. Of the eleven numbers on the program seven were by American composers—DeLamar, Clokey, Diton, Yon, etc. Every number was well worth hearing. Of special interest were the Allegro Cantabile of Widor and the "Romanze" in A of Karg-Elert for organ and piano. The whole program showed careful work and the recitalists are to be congratulated on an enjoyable evening.

Among the recent recitalists at St. Vibiana Cathedral have been Albert Tufts and Amadee Tremblay. Both gave cleancut performances of interesting programs which contained a number of their own compositions.

At Immanuel Presbyterian Church the Wednesday afternoon recitals are more than holding their own in attendance. Otto T. Hirschler on the 5th played a program the outstanding numbers of which were the Mulet Toccata, the Bartlett Suite and the Saint-Saens "Marche Heroique." On the 12th and 19th Clarence Mader, organist of the church, was the recitalist and among the most interesting numbers were the "Cortege" from Jepson's Second Sonata, the Adagio from the Vienne Third Symphony and the Karg-Elert Chorale "Relude, 'Shall I Not Praise God?'" On the 26th we are to have Warren Allen of Stanford University. The program looks interesting, with such names as Karg-Elert, Moussorgsky, Bach, and for the American end the new "Harmonies of Florence," by Seth Bingham.

On the 18th a recital was given at St. Luke's Episcopal Church, Monrovia, Cal., on the recently completed Spencer organ. Percy Shaul Hallett, organist and choirmaster of All Saints' Church, Pasadena, gave a splendid performance of some of the Bach and Karg-Elert chorale preludes, and with pieces by Elgar and Meale included a composition of his own, "A Tribute to the Unknown Soldier." It is an excellent piece of writing and made a deep impression on those who heard it. The other recitalist did his usual stuff and the choir assisted most acceptably. By the way, the other recitalist was R. D.

Among the recitalists at the noonday services in St. Paul's Cathedral during the early part of the month have been Betty Bradfield, Stiles Johnson, E. B. Ballard, Walter F. Skeele and Glyn Smith. Mr. Fitch is to be congratulated on the quality of the playing we have heard, which seems to me a great deal better than in previous years. I advise all organists who can make it to take in as many of these recitals as possible.

The sound of the Easter cantata is heard in the land. One cannot pass a church any evening of the week without hearing the choir shouting "Crucify Him" or "He Is Risen" and the organists are busy getting ready for the old earthquake music. I wonder if we organists and choirmasters are not away behind the times with this sort of thing. Isn't there something finer to it all than just trying to outdo the church across the street with a sentimental cantata? I have just gone over eight or ten such works in the hope of finding something worth doing. It is a depressing business.

The Casavant organ is being installed in the beautiful new Methodist Church in Hollywood and it is hoped that we shall be able to have a Guild recital there in May. It is a good-sized three-manual and should prove most effective in this type of auditorium.

During the month corner-stones have been laid for Trinity Episcopal Church,

which has already contracted for a three-manual Möller organ, and for St. Mary of the Angels, Hollywood, where it is also hoped there will be a good three-manual instrument.

A series of Sunday afternoon recitals is being given under the auspices of the Guild at Calvary Presbyterian Church, Wilmington, Cal. The recitalists are Carl M. Twaddell, Otto T. Hirschler, Ernest Douglas, Miss Winifred Smart, Clarence Mader and Mrs. Le Roy Hooker. The attendance has been very good and the organists have enjoyed playing the Frazee organ recently installed there.

There has been talk of a master class to be given by Edwin H. Lemare, who is living in Hollywood. Such a class, with a series of lectures, should prove very much worth while. Mr. Lemare has lived a busy life and followed his profession in all parts of the world, and he must have stored up a vast amount of knowledge that should make a master class helpful and interesting.

The Very Rev. N. F. Vandegaer, V. F., has contracted with George Kilgen & Son, Inc., of St. Louis to build a two-manual of twenty-one stops for his new church at Monroe, La. The organ will be installed in a special chamber divided in the center to obtain double expression for both great and swell organs. Preparations are made for the addition of six stops at a future date.



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Reginald Shewan



Reginald Shewan has been appointed division manager of the Hall Organ Company in Philadelphia and environs. He will act as counsel to prospective

organ buyers and attend to the designing, installing and finishing of organs in this territory.

Mr. Shewan is an organ builder of twenty-two years' experience. As a boy he served an apprenticeship with the Sweetland Organ Company of Bath, England. There he was thoroughly schooled in the intricacies of the organ from designing and construction to tuning and playing. This foundation soundly laid, he joined the organization of the Ernest Wadsworth Company, organ builders of Manchester. He then became affiliated with Henry Willis & Sons of London, where he not only learned the American electric system, but had a part in many noteworthy installations.

At the outset of the world war Mr. Shewan joined the Royal Artillery, and was in action at the Somme, Ypres and other outstanding engagements. At Ypres a bursting shrapnel sent three pieces of shell into his body. For several months he was confined to the Canadian base hospital at Etaples, and while on a cot in this hospital saw the first contingent of Americans arrive in the fighting zone. Recovering from these wounds, he was transferred to the Royal Air Force and became a test pilot.

Möller for Cleveland Church.

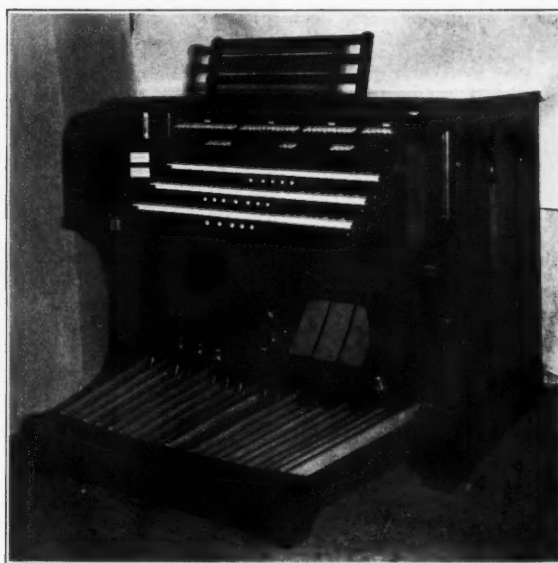
A three-manual organ built by M. P. Möller is being installed in Shiloh Baptist Church, Cleveland, Ohio. The specifications were prepared and negotiations made through the Chicago office.

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Philadelphia News; Timmings at Organ in Trinity Reformed

By DR. JOHN M'E. WARD

Philadelphia, Pa., March 20.—Trinity Reformed Church has been entirely rebuilt and enlarged. Among the notable improvements is a chime of twenty-five bells in the new tower which dominates the corner of the building. These were played by M. W. Corbett of Darien, Conn., Feb. 16, and by Remy A. Muller Feb. 20 and 23 during two weeks of dedicatory services. The new organ is by Austin and was used in all the services and in recital on Feb. 16 by W. T. Timmings, on Feb. 20 by Rollo F. Maitland, on Feb. 25 by Henry S. Fry, on Feb. 26 by Harry C. Banks and March 2 by William A. Murdock, organist of the church.

The building at Pine and Nineteenth streets, occupied for about forty-five years by Christ Church Chapel, has been sold to the Fifth Church of Christ, Scientist: Christ Church Chapel was the subject of a long-contested lawsuit many years ago, when the members built it and desired to make an independent parish of it. Old Christ Church (the mother church) won the suit and the "chapel" has been under its jurisdiction ever since that time. It is a beautiful building with a small but beautiful Hook & Hastings organ, choir stalls, etc. A rapidly changing neighborhood had much, if not all, to do with its changing owners.

The third anniversary of the dedication of the Tabernacle Lutheran Church, Fifty-ninth and Spruce streets, Philadelphia, was held Sunday, Feb. 23. This edifice cost \$256,000 and has a three-manual Austin organ of thirty-seven stops, chimes and harp. Special music by an augmented choir of thirty voices at both services was under the

direction of Bertram P. Ulmer, organist and director, assisted by the children's choir in the morning. An organ recital preceded the service in the evening.

Rollo Maitland concluded a series of Saturday afternoon recitals during February in the Church of the New Jerusalem with a program made up from Mendelssohn, Bach, Mozart, Liszt and Widor, including a set of improvisations on original themes in eighteenth century style. Mr. Maitland's fine technique, fluent style and original treatment of the themes, singly and in combination, were a delight to the large audience present.

William Timmings gave a guest recital at Susquehanna University, Selinsgrove, Pa., on the evening of Feb. 27.

Alexander McCurdy is giving a series of recitals on the Saturday afternoons of March in the Second Presbyterian Church and is assisted by noted soloists, including the chamber orchestra from Curtis Institute, directed by Louis Wyner, playing the Concerto No. 5 by Handel.

Harry C. Banks, Jr., is giving a fortnightly series of recitals at Girard College, beginning Sunday, Feb. 23, and continuing until April 6.

Sunday morning, Feb. 23, Julian F. Adger, organist of the Chapel of St. Simon the Cyrenian, gave a very large part of Mendelssohn's "Elijah." A performance of such magnitude at a morning service, especially in an Episcopal church, is a novel and interesting venture. The organ numbers were the Sonata No. 2, complete, by Mendelssohn.

Sir Edward Elgar's oratorio "The Light of Life" was sung at St. Luke's Church, Germantown, on Sunday evening, March 2, under the direction of George Alexander A. West, F. R. C. O., F. A. G. O. The dramatic story

of the healing of the blind man which forms the subject of the work has inspired the composer to write some of his most gripping and stirring music, even though the work is one of his early ones. The composition was exceedingly well performed by the choir of forty men and boys, and was heard by a large and interested congregation.

An audience of 700 greeted Robert A. Gerson, organist of the First Presbyterian Church, when he appeared in Irvine Hall at the University of Pennsylvania Sunday afternoon, March 9. The organ work was interesting—some popular music and enough of the "real stuff" to keep the attention and interest of the average audience.

The second of the series of recitals on the Curtis organ in Drexel Institute was played by Morrison C. Boyd, organist of the University of Pennsylvania, March 13.

The Brahms Requiem will be given in St. James' Church April 9 by the Trenton Choral Art Society, the choir of the Second Presbyterian Church and the choir of St. James'. The Philadelphia Orchestra will play the accompaniments, all under the direction of Ernest White. Mr. White is also playing a series of recitals at noon on Wednesdays from March 12 to April 16.

The Musical Art Society of Camden, N. J., under the direction of Henry S. Fry, appeared in a concert at the Strand Theater on the afternoon of March 16. The affair was part of the celebration of boys' day of Trinity Reformed Church. The selections were Dvorak's "One Hundred and Forty-ninth Psalm"; "Cradle Croon," by H. C. Banks, Jr., and "Goin' Home," Dvorak-Fisher.

The pageant of the "Quest of the Holy Grail" was given in the Church of the Saviour in West Philadelphia Sunday evening, March 9. Irving Han-

cock is the organist and choirmaster.

Special musical services at St. Mark's Lutheran Church under the direction of J. M'E. Ward during the month of March were: "Gallia," Gounod; "God, Thou Art Great," Spohr; Negro Spirituals; "Olivet to Calvary," Maunder, and Stainer's "Crucifixion."

U. of P. Recitals Broadcast.

A series of weekly recitals featuring the large organ at the University of Pennsylvania was begun over station WCAU and W3XAU, Philadelphia, Thursday night, March 20, from 10:30 to 11 o'clock. The recitals will constitute the principal feature of the Thursday night University of Pennsylvania music period for the remainder of the season and will be broadcast from the Irvine Auditorium. Morrison C. Boyd, university organist, will be at the console for the recitals. The program for the initial broadcast was as follows: Toccata in D, Edward d'Evry; "The Swan," Saint-Saens; Fantasia on an original theme, DeSoyres; "Badrerie" (from Orchestral Suite in B minor), Bach; Finale (from "Midsummer Night's Dream"), Mendelssohn.

Swift Composition Prize Offered.

A prize of \$100 is offered by the Swift & Co. Male Chorus of Chicago in its tenth annual composition contest. The prize is offered this year for the best musical setting of "The Indian Serenade," by Percy Bysshe Shelley. The composition must be for a chorus of men's voices, with piano accompaniment, and must be by a composer who is a resident of the United States. His composition must "sing well" and should be kept within a reasonable vocal compass. Parts may be doubled at pleasure. Compositions are to be sent to the conductor of the chorus, D. A. Clippinger, Kimball building, Chicago, and must be in his hands on or before June 15. The award will be made July 1. The jury which will make the award is composed of Dudley Buck, Herbert E. Hyde and D. A. Clippinger.

William E. Zeuch's Recitals in Boston Fill Historic Church

When an organist has to his credit the ability to fill his church with his organ recitals, drawing audiences ranging from 500 to 1,200; when he can maintain interest year after year in as discriminating and musically suited a center of the arts as Boston; when both the musical elite of the Hub and those who merely know what pleases their ears fill the pews, it seems to be in order to doff the role of a doubting Thomas and look into the facts, and especially into the method by which this man does it.

The man is William E. Zeuch, a native of Chicago, where he won his early reputation as a brilliant organist, and for the last thirteen years in Boston, where he unites in one person an organist of unusual popularity and an officer of an organ company with the duty of designing organs for churches throughout the country. The church is the First Church in Boston, a parish formed by a union of "Dr. Hale's Church" and the former First Church.

Mr. Zeuch's recitals are played Sunday afternoons at 4:30 and are known as "hours of organ music." They are a continuation of the series which he began at Dr. Hale's Church when he went to Boston thirteen years ago. They were very successful at Dr. Hale's Church, but are even more conspicuously so, at least as far as attendance is concerned, at First Church, where they have been under way for the last four years. In this period the average attendance has been somewhat over 500 for each recital. One can safely say that interest in these recitals is not waning, but is on the increase. The average attendance for the series of six, which usually takes place in the fall, this year was over 750. Of the current series, begun in February, the attendance at the first was 900, and at the second 1,130.

During the last month, however, a remarkable increase in interest and attendance has broken all previous records of these recitals. As a consequence literally hundreds have been turned away from the church for lack of room. On three Sundays in March it has been necessary to close the doors ten minutes before the hour for the service to begin. The Boston Herald on March 14 contained an editorial headed "At the First Church," in which it said:

The playing of the organ as a solo instrument, an art that was almost lost somewhere between the "movies" and the radio, has been most notably revived at the First Church in Boston, at Marlborough and Berkeley streets. During the series of Sunday afternoon recitals this winter, the attendance has constantly increased until recently the church has been filled to overflowing, and hundreds of persons have been turned away. There has been no attempt to "popularize" the programs or to offer any other attraction than the beauty of the organ itself. The restful atmosphere of the church, the soft lights, and the rich tones of the organ producing the music of the masters have provided a pleasant contrast to the more energetic entertainments of the world outside.

Beginning last Sunday, William E. Zeuch, the organist, and a large choir are presenting a series of oratorios during Lent. Last Sunday it was Brahms' Requiem; next Sunday it will be Cesar Franck's Mass in A. Although much more pretentious than the previous "hours of organ music," the oratorios are being given in much the same simple and untheatrical manner. To Mr. Zeuch, about whose fine musicianship these series of recitals have centered, and to the persons whose generosity have made them available to the public, persons who love music are indebted.

The series at Dr. Hale's Church was a conception of the Rev. Edward Cummings, who was the minister at that church, and who found a backer in Mrs. James C. Melvin. Mrs. Melvin not only pays practically all of Mr. Zeuch's salary, but assumes a generous portion of the incidental expense for advertising and extra instruments and soloists when, as has been the case several times, the procedure is varied by giving such works as the Brahms

Requiem, the "Grail Scene" from "Parsifal," and other noteworthy works with the choir. With the exception noted, the recitals are purely and simply organ recitals, without assisting artists.

First Church, as its name implies, was the first to be organized in Boston—an event which took place in the year 1630. It is indeed a historic organization, and has numbered some of the greatest names in American history among its membership, including John Cotton, Robert Treat Paine, Governor Winslow, Ralph Waldo Emerson, John Quincy Adams and a host of others. This year marks the 300th anniversary of the church's foundation, and as a part of the program to commemorate the occasion the choir will give a series of oratorios Sunday afternoons during Lent. These replace the usual "hours of organ music." The program of oratorios is as follows: Brahms' Requiem, Rossini's "Stabat Mater," Cesar Franck's Mass in A, "Grail Scene" from "Parsifal" and Verdi's Requiem. The series will culminate in a performance Good Friday evening of the "Passion according to St. Matthew." On these Sunday afternoons the choir, which usually numbers forty, will be augmented to sixty voices. The choir will be assisted by the best soloists available in and around Boston, and as occasion requires by the Boston Symphony Orchestra.

Those who have studied the situation attribute the conspicuous success of Mr. Zeuch's recitals as much to his ideas on the important item of program making as to the playing itself. Two sample programs illustrate the point. They are:

Feb. 9—"Grand Choeur Dialogue," Gigout; "Chant de Mai," Jongen; "The Fountain," Matthews; Allegro Vivace (Seventh Symphony), Widor; Allegretto, Volkmann; "Swing Low, Sweet Chariot," arranged by Lemare; Scherzo, Zimmermann; Cantilene ("Prince Igor"), Borodin; London-derry Air, Traditional; "Marche Heroique," Saint-Saens.

Feb. 16—"Marche Russe," Schminke; "Chant de Bonheur," Lemare; "Rigaudon," Rameau; "Ave Maria," Schubert; Intermezzo (First Symphony), Widor; Allegro con Grazia ("Symphonie Pathetique"), Tchaikowsky; "When Dusk Gathers Deep," Stebbins; "The Music Box," Liadoff; Largo, Finale and Allegro Maestoso ("New World" Symphony), Dvorak.

On each of these programs there are two or three numbers which could be called pure organ music in its strictest interpretation. The severity of these numbers is, however, relieved by a plentiful sprinkling of melodious, colorful numbers pleasing to the layman. Mr. Zeuch's theory is that the cause of the best organ music is advanced by giving the public that sort of thing, but in homeopathic doses. Other numbers are intended to please the uninitiated and to induce them to return. Mr. Zeuch believes every organist should consider it his mission in life to increase the appreciation for the instrument on the part of the general public, and that this plan does more for organists and organ builders than programs, admirable though they may be, which are designed to please other organists, but to ignore the public. At any rate, this idea has been put into practice, and it has worked out successfully. So far as First Church in Boston is concerned it is no longer an experiment.

Incidentally the success of the organ recitals has had a beneficial effect on the attendance at church. From a lowly position in the statistical attendance among Unitarian churches, Dr. Hale's Church, under Mr. Zeuch's musical regime, was raised to eighth place. At First Church the attendance last year showed an increase of 12½ per cent. The first Easter service at which he played at Dr. Hale's Church twelve years ago was attended by a congregation of seventy-five. Every subsequent Easter the church was crowded. Last year's Easter attendance at First Church was the greatest in the history of the church.

William E. Zeuch's first systematic

William E. Zeuch



musical training was received in Chicago from Gustav Gundlach. Then he attended Northwestern University, from which he was graduated, and where he studied organ under Dr. Peter C. Lutkin. After that he went abroad, where he studied organ under Guilman and harmony, counterpoint and composition under Georges Jacob. Important churches in which he has played are the following: St. Peter's Episcopal, Chicago; Second Church of Christ, Scientist, Chicago, and First Congregational, Oak Park, Ill. When he moved to Boston he was appointed organist of Dr. Hale's Church, where he remained for nine years, until that church was merged with the First Church in Boston. At the time of the merger the organ, a

magnificent four-manual Skinner, was moved from Dr. Hale's Church to First Church and combined with a splendid three-manual Hutchings. The Skinner is located in the chancel and the Hutchings in the rear gallery, where the choir is placed. Both organs are played from one console. Needless to say, this combination of instruments forms a satisfactory equipment and makes available effects which are, to say the least, unusual.

Mr. Zeuch is vice-president of the Skinner Organ Company and in this connection, as well as through his playing in various parts of the United States, he is known to prominent organists everywhere.

Reginald G. de Vaux in Rome.

Reginald G. de Vaux, who in his career as an organist has been active in Massachusetts, Connecticut, New York and Canada, is now in Rome studying organ with Fernando Germani and musical theory with Cesare Dobici. Mr. de Vaux has been in Rome since November, 1929, and plans to stay until October of this year. While he is there he is acting as organist of San Marcello on the Corso Umberto I. He studied in Montreal with H. G. Langlois and was for two years at the National Conservatory of Music of the University of Montreal. He later studied for two years with Felix Fox of Boston and with Dr. M. Mauro-Cottone of New York.

Concerts at St. Stephen's, Providence.

At St. Stephen's Church, Providence, R. I., where the music is under the devoted and intelligent guidance of the Rev. Walter Williams, organist and choirmaster, the choir presented the first of a series of sacred concerts Sunday afternoon, March 2. The work used was the Bach cantata "And Jesus Called to Him the Twelve," given with string orchestra, and a series of unaccompanied motets completed the offering of the afternoon. These sacred concerts have been arranged for the spring season.

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Detroit Churches Have Special Music During Lent Season

By GUY C. FILKINS

Detroit, Mich., March 21.—Choirmasters and choirs in the leading Detroit churches are busily preparing musical services for Lent and the Easter season.

The Bach Passion music will be done at St. Paul's Episcopal under the leadership of Francis Mackay. Dubois' "Seven Last Words" will be sung at the Metropolitan Church under the direction of L. L. Renwick. "The Crucifixion" will be sung at St. John's Episcopal with a large chorus under the supervision of J. L. Edwards.

At the Birkett Memorial Church the senior and junior choirs gave a concert Friday evening, Feb. 21. Lloyd C. Haltz is the director.

Dr. Wilhelm Middelschulte participated in the faculty concert of the Detroit Conservatory at the Masonic Temple Feb. 25.

At the informal recitals in Central Methodist Church Rachel Boldt, organist of the Cosmic Temple, played Feb. 23 and Gloryn Eichkern gave a program March 9.

The Redford Baptist choral society under the direction of Roy Burgess sang "The Forty-second Psalm," by Kratz, Sunday morning, March 20.

The Welsh chorus of thirty voices furnished the music at the Woodward Avenue Baptist Church Sunday evening, March 2.

The Oberlin College glee club appeared at the Jefferson Avenue Presbyterian Church on March 2.

The Michigan chapter of the American Guild of Organists met and at-

tended the dedication of the new Skinner organ at the Covenant Presbyterian Church Sunday afternoon, March 9. Palmer Christian of the University of Michigan played the dedication program much to the delight of Detroit organists.

On Sunday evening, March 9, St. John's Episcopal Choir under the direction of J. L. Edwards gave Maunder's cantata, "Olivet to Calvary."

On Wednesday, March 12, Pearl Porter Weikel gave several organ selections before the Morning Musical Club of Royal Oak.

The Adrian Male Chorus, directed by Harry Cole, gave a concert at St. Mark's Methodist Church March 12.

In the Art Institute series of organ programs L. L. Renwick appeared Feb. 28, Marshall Bidwell March 7 and Ruth Sloan March 14. F. B. Stiven of the University of Illinois played a program on March 21.

Dr. Alle Zuidema inaugurated his third annual Lenten programs at the Jefferson Avenue Presbyterian Church March 16.

Franklyn MacAfee leaves this week to take up his duties in the Wesley Methodist Church of Springfield, Mass. On Feb. 26 he appeared in recital at the Webb studios.

Dickinson Observes Anniversary.

Dr. Clarence Dickinson observed the twentieth anniversary of his appointment as organist and choirmaster of the Brick Presbyterian Church, Fifth avenue and Thirty-seventh street, New York, March 10. He and Mrs. Dickinson received many of their friends at an informal reception in the church. Walter Damrosch was one of those present and played Beethoven's Fifth Symphony. Dr. Dickinson, who long has been a leading American organist, went to the Brick Church from Chicago.

Harriet Weigle Nicely



Mrs. Harriet Weigle Nicely has resigned as organist of St. Paul's Lutheran Church, Williamsport, Pa., where she has played since April, 1925. Harold Richey, head of the music department at Dickinson Seminary, has been elected to succeed Mrs. Nicely. Mrs. Nicely announced that she will retire from her musical activities for only a brief time, after which she expects to enter the recital field. Dr. and Mrs. Nicely are moving to Johnstown.

Before going to Williamsport, Mrs. Nicely was organist of a Lutheran church at Hanover, Pa., for twelve years. In the summer of 1928 she conducted a class in hymnody at the summer assembly at Selinsgrove, Pa. Mrs. Nicely was responsible in a large measure for the four-manual Skinner organ donated by Dr. J. K. Rishel to

St. Paul's in 1926. She was also instrumental in organizing the local N. A. O. chapter and served as secretary for two years. The choral association of St. Paul's Church developed under her leadership. She gave Handel's "Messiah" twice in her church and attracted crowds on both occasions.

Mrs. Nicely is a sister of Dr. Luther Weigle, dean of the Yale Divinity School.

Fehring Busy in New Field.

Joseph C. Fehring, who, as announced in The Diapason last month, has left St. Mary's Church at Dayton, Ohio, to become organist and choirmaster of St. Martin's Catholic Church, Cincinnati, has begun his work in the latter church, which is one of the largest and most flourishing parishes in the archdiocese, and is equipped for the most exacting of liturgical services. A vested sanctuary choir may be established. A choir of boys and men (sixty voices) has been organized. Boy sopranos and altos were selected from a large school of over 800 voices and tenors and basses numbering eighteen from Cincinnati's western hills. Such rapid progress has been made that Easter has been set for the choir's first public attendance at the service. The aid of capable assistants makes it possible for Mr. Fehring to direct and train several other choirs. At St. Clare Church he is training forty voices. Two days a week he is in Dayton, directing Holy Angel choir of fifty voices and at St. Joseph's Home, where there are 120 voices.

Kilgen for Richmond Hill.

The Church of the Holy Child of Jesus, Richmond Hill, Long Island, N. Y., has placed an order with George Kilgen & Son, Inc., of St. Louis for a three-manual divided organ of forty-one stops. Included in the specification is a ripieno of eight ranks. Two handsome grilles have been designed by the church architects, Murphy & Lehman of New York City. The order was given to the New York office in Steinway Hall by the Rev. Father Pendleton, rector of the church.

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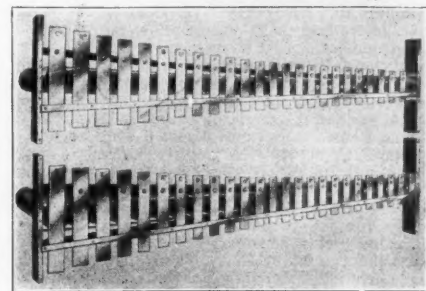
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WILLARD IRVING NEVINS, EDITOR

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President Milligan, in his talk before the Union-Essex chapter, emphasized many valuable points in church music for the organist who is to be a success. In our busy seasons, when so many things are apt to go by routine, do we remember that we must minister to the feelings of the church members? Mr. Milligan gave us a valuable suggestion when he said: "We must vary our music so that each member may now and then hear a composition that will appeal to him and inspire him in his worship." Any organist who is willing to give the necessary thought to the problem and a little more service than is expected by the committee is the one who will enjoy his position and will be sought for more important positions. It is so easy for organists to fall into the habit of selecting music which may be of interest only to those taking part in the performance that we ought to turn back frequently and read Mr. Milligan's thoughts on church music.

The New York Times of March 16 carried the story of a choral contest for women of New York State, to be held this year. That contest is to be sponsored jointly by the New York Federation of Music Clubs and the Exposition of Women's Arts and Industries. The article stated that twenty-five women's choral clubs had been entered and that it would be necessary to hold five preliminary contests before the final one to be held in New York City. This is a fine example for the N. A. O. to follow in preparing for a contest of mixed choirs. New Jersey and Pennsylvania might stage a stirring contest and then come to a neutral point such as New York City for the final competition.

Are you preparing for the summer vacation trip to Los Angeles? Within the next few weeks you will receive some interesting bulletins, from the railroad companies. Their illustrated folders will give you a new urge to visit California and all of the scenic spots en route. If one must select a limited number of the same for stop-overs it will be difficult to decide which ones can be omitted. This will be a very appropriate year for churches to give organists bonuses for faithful service. If you let your committee know about such a trip to the coast and the advantages of attendance at the N. A. O. convention, who knows but that such a bonus may be forthcoming?

News notes in the March Diapason indicate that one new chapter at Miami, Fla., is having a most successful season. We hope that this may lead to the formation of other chapters in neighboring states.

Down in Baltimore they have been studying the "origin of the organ" and we are sure that they have enjoyed the interesting facts surrounding the development of that instrument. Having compared the so-called organs of the early centuries with the masterpieces of the present time, wouldn't it be a wonderful experience to call in a Jules Verne of the musical world and picture the organ of a hundred years hence?

New Jersey has announced its annual rally day for Wednesday, June 4, at Trenton. It will probably be an all-day and evening session. New Jersey members and others who have had the privilege of attending former rallies

will look forward to this date with great pleasure.

Union-Essex chapter announced an important meeting for March 17. Hugh McAmis, F. A. G. O., of New York, gave a recital on the new Skinner organ in the Mutual Benefit Life Insurance Company building, Newark. The members of the chapter and congregations of ten churches were invited to hear the recital. The organ is not often heard in public recital.

Father William J. Finn plans to invite members of the headquarters council to the final rehearsal for the Holy Week music at the Church of St. Paul the Apostle, New York.

Since the publication of the last issue of The Diapason, Harry B. Jepson has kindly consented to act as one of the judges in the Skinner prize contest for the best organ arrangement of the "Prince Igor" Overture. The committee of judges now consists of Messrs. Jepson, Samuel A. Baldwin and R. Huntington Woodman.

Convention Week of July 27.

Dates for the 1930 national convention of the N. A. O. at Los Angeles have been decided by the executive committee. The convention will be held the week of July 27. Preparation of the program is well under way. Organists from all parts of the country will appear in recital, and at least one choral event will be scheduled.

Music Week and the N. A. O.

Chapters of the N. A. O. should begin to plan for music week, which opens with the first Sunday in May. The keynote of this year's observance is to be the use of the music of American composers. Especially do American compositions for organ need to be exploited. Local chapters would do well to devote one of their meetings to the study of American organ literature, both sacred and secular, or to have a public recital using some of this music. They ought also to urge the observance of music week in the churches served by their members.

Two helpful pamphlets upon the subject of music week as it relates to our work, namely "Music Week and the Church" and "Young People in Church Music," may be obtained by any organist and choirmaster upon application to Kenneth S. Clark, National Music Week Committee, 45 West Forty-fifth street, New York City.

Pennsylvania Convention in May.

The tenth annual convention of the Pennsylvania state council, National Association of Organists, Dr. William A. Wolf, president, will be held at Williamsport, May 4, 5 and 6, and for this occasion an excellent program is being prepared.

Sunday afternoon, May 4, there will be a recital by members of the Williamsport chapter, in the Williamsport senior high school. In the evening special services will be held in the various churches, the Williamsport Ministerial Association co-operating.

Monday, May 5, will be "Williamsport day." Following a reception at Trinity parish-house, at 3 o'clock, the visiting organists will be conveyed about the city in automobiles. After an informal dinner a public service, with an augmented chorus choir, will be held at 7:30 in Trinity Episcopal Church, under the direction of Gordon Brearey, organist and choirmaster, assisted by visiting organists.

Tuesday, May 6, "Pennsylvania day," will open at 9 o'clock, with an organ conference in the senior high school, at which time guest organists will present an attractive program before students and visiting organists. At 11 o'clock a recital of music for two pianofortes will be presented in Bradley Hall, Dickinson Seminary, by Marion Affhauser and Harold Ritchie. Following a luncheon and business session a recital will be played by Arthur B. Jennings, Jr., of Pittsburgh, at the

First Presbyterian Church. At 3 o'clock a round-table conference will be held, followed by a recital by Rollo F. Maitland of Philadelphia at the First Evangelical Church. Following a business session and banquet a recital will be played by Miss Catharine Morgan of Norristown, at St. Paul's Lutheran Church.

Williamsport chapter, sponsoring the convention, extends cordial invitations to organists, choirmasters, the clergy and public in general to attend the sessions and recitals of the convention.

New Jersey Rally Set for June 4.

At a meeting of the New Jersey state executive committee it was decided to hold the annual rally at Trenton Wednesday, June 4. An address, a recital and a trip to Washington's Crossing, where General Washington crossed the Delaware on the night before the Battle of Trenton, will be features of the day. More detailed information will be given later.

GEORGE I. TILTON, President.

Attend Dessoiff Rehearsal.

Miss Margarette Dessoiff, conductor of three choral organizations in New York City, invited the members of headquarters council to hear a rehearsal of the A Cappella Chorus Monday evening, March 10. This meeting is a part of an extensive program of choral education which the N. A. O. is sponsoring in New York for the benefit of its members and friends. Believing that choral work takes up a large part of the time of the American organist, the association has decided to give more of its time to the study and improvement of choral methods. This phase of the profession will receive no little attention at the national convention.

Miss Dessoiff's serious approach to her work and her contagious enthusiasm for it help to produce the excellent results which have made her reputation what it is. One could not learn the whole secret of her method in a single rehearsal, but one point which was worthy of note was the fine tone quality and balance which she obtains by practicing softly even the fortissimo passages of the different works.

Walter P. Stanley expressed the thanks of the executive committee to Miss Dessoiff for her kindness in allowing the members to attend her rehearsal.

Chicago Chapter.

Miss Alice R. Deal was the guest of honor at a luncheon of the Chicago N. A. O. members at the Palmer House March 10. The devoted work of Miss Deal on behalf of the organization was recalled by those called upon by Mrs. Lily Moline Hallam, the president, to speak. Miss Deal not only has served the Illinois council in various capacities, including that of president at the inception of the organization, but was the first Chicago woman to be invited to give a recital at a national convention, playing at the New York convention, held at the College of the City of New York. A large attendance proved the esteem in which Miss Deal is held by her fellow organists.

Norristown, Pa., Chapter.

The Norristown chapter is establishing a series of monthly musical programs. The beautiful and effective cantata "The Conversion," by Matthews, was sung by the combined choirs of Grace Lutheran Church, Norristown, Joseph Bowman, organist and choirmaster, and Holy Cross Memorial Church, Reading, John H. Duddy, Jr., organist and choirmaster, at the Norristown church March 6.

Sunday evening, March 30, the chapter is sponsoring a musical program at Trinity Lutheran Church. This type of service is altogether new in Norristown. Four prominent organists of Norristown and members of the chapter will play and Trinity choir will assist with specially-prepared anthems. Similar services will be held at the Haws Avenue Methodist Church, Cath-

arine Morgan, organist and director, in April, and at the First Baptist Church, Edna Pennington, organist, in May. These services promise to be of special value to the musical life of Norristown and neighboring communities, besides providing opportunity for everyone to hear local organists and choirs at their best.

Reading Chapter.

The Reading chapter presented a program of organ music in Zion's Reformed Church Sunday evening, March 2, with Frank S. Doermann in charge. The program opened with a processional hymn, followed by a word of welcome by the pastor, the Rev. H. S. Kehm. An organ solo, "Tavanay," by Vincent, was played by Earl Reifsnnyder, organist of St. Paul's Lutheran Church. "No Shadows Yonder," from Gaul's "Holy City," was sung by the choir of the church. "Reverie," by Clarence Dickinson, was played by Mrs. Lillie Huyett Schlegel, and the "Minuet Gothique" from the "Suite Gothique," Boellmann, by Robert Heath, assistant organist of Salem U. B. Church. The choir again assisted with the singing of the anthem "Praise Ye the Lord," by Molitor. The final organ number was played by Robert Auchenbach, organist of St. John's Reformed Church, and was an Offertoire in F by Vincent. The benediction and the recessional hymn closed the program. There were about 250 in attendance.

MARGUERITE A. SCHEIFELE,
Recording Secretary.

Lancaster, Pa., Chapter.

The Lancaster chapter held a reception in honor of members of the Boston Male Choir in the social rooms of the Y. M. C. A. Feb. 25, following the choir's concert in Martin auditorium. Mrs. Charles R. Cronham, soloist with the choir, and wife of the municipal organist of Portland, Maine, was guest of honor at the reception. At the concert she was presented with a bouquet of flowers by the organists' association. Headed by President Charles E. Wisner, the following officers received: George B. Rodgers, vice-president; Miss Cecelia Drachbar, secretary; Donald F. Nixdorf, financial secretary, and Miss Edna J. Mentzer, treasurer. Several piano selections were played by Reginald Boardman, accompanist of the choir.

Sunday afternoon, Feb. 9, Richard M. Stockton, organist and choirmaster of St. Paul's Reformed Church and a past president of our chapter, was guest recitalist at Temple Shaari Shomayim.

We are making plans for a recital in the spring by Mrs. Charlotte Mathewson Lockwood and are looking forward with interest to having Mrs. Lockwood with us in Lancaster.

Lancaster expects to have a good representation at the state convention in Williamsport.

Pottsville, Pa., Chapter.

The Pottsville, Pa., chapter at its regular meetings, held bi-monthly, has arranged for a special musical feature for each session. A social evening, with invited guests, and a short musical program was enjoyed Feb. 24. Several delinquent members renewed their interest in the chapter and attended the next regular meeting.

One of the chapter members, Miss Florence Montgomery, was married Feb. 28 to Fred Stambaugh of York, Pa.

Officers were re-elected for 1930 as follows: President, Mrs. William P. Strauch, A. A. G. O.; vice-president, Lewis Dietrich; secretary, Miss Orrie Kaiser; treasurer, Miss Marie Kantner; financial secretary, Miss Rosalie McKenna.

Harrisburg, Pa., Chapter.

A unique recital of music, using two organs and piano, was held in Salem Reformed Church by the Harrisburg chapter at its February meeting. Sa-

lem Church possesses a new three-manual Möller organ in the main auditorium and a rebuilt Jardine organ in the Sunday-school room. For this occasion the two organs were used together, and were played by the organist of the church, James E. Scheirer, and by the Rev. J. N. LeVan, minister of Salem Church, who was an organist in his youth. They played two numbers, the "Echo," of Yon, and the "Grand Choeur Dialogue" of Gigout, and the thrilling effect of the two organs together was similar to hearing the choir and grand organs in a large cathedral.

Miss Helen Bahn, pianist, assisted Mr. Scheirer in two numbers for organ and piano—the Fantasia of Demarest and the Symphonic Piece of Clokey, performed for the first time in Harrisburg. Mr. Scheirer played several numbers for organ alone, the Spring Song of Smith and the Prelude and Fugue in B minor of Bach.

For the March meeting the chapter motored to Hanover to hear the newly-enlarged Austin organ in St. Matthew's Lutheran Church, where J. Herbert Springer is organist. This magnificent instrument of 188 stops and nearly 8,000 pipes is indeed one of the largest church organs in the world, and Mr. Springer demonstrated the tonal possibilities of the instrument in the following program: Chorale Improvisations on "Comfort Ye My People" and "Jesus Still Lead On," Karg-Elert; "Noel sur les Flutes," d'Aquin; "Ave Maria," Schubert; Pastorale, Franck; "A Cloister Scene," Mason, and the Fugue in E flat ("St. Ann"), Bach. Mrs. Viola Brodbeck Fleagle, soprano, sang the Handel "Come unto Me." A social hour followed the recital.

CLARENCE E. HECKLER, Secretary.

Easton, Pa., Chapter.

The Easton chapter met in Christ Lutheran Church Monday evening, March 17, to hear a recital played by three of its members, Mrs. R. W. Becker, Ralph Dorshimer and Charles Davis. It was the first time that Mr. Davis, the president, played on one of the chapter programs as a soloist. The following was the program: "The Bells of St. Anne de Beaupre," Russell; "Within a Chinese Garden," Stoughton, and Passacaglia, Rogers (Mr. Dorshimer); "The Song of the Basket-Weaver," Russell; Toccata in D, Kinder, and "Sous le Bois," Durand (Mrs. Becker); Chorale Prelude, "A Rose Bursts into Bloom," Brahms, and Prelude, Sonata No. 3, in C minor, Guilman (Mr. Davis).

The organ is a Midmer-Losh two-manual.

Following the recital the pastor of Christ Church welcomed the chapter and gave a brief talk on the impression music made on him. He disclaimed even the slightest knowledge of music, but mentioned many points during his discourse that were vital to the church musician. Among them were the relation of the words of the hymn to tempo, and how the rhythm might upset the meaning of the verse. He also touched on the manner in which the organist approaches the service, the type of music played and sung, and the real use of the organ and choir in a church service.

Appointments of committees were made for the year and it was decided to unify the social and program committees and to change them monthly. Henry Eichlin was appointed chairman of the program committee for April. Miss Ethel Fulper heads the membership committee and Miss Hazel Moser the sympathy committee.

Charles Davis reported that the class work with Rollo Maitland would not begin until after the summer vacation period was over. He also reported on the meeting of the state council executive meeting held in Harrisburg March 10, and of the plans for the state convention to be sponsored by the Williamsport chapter early in May. The meeting adjourned at 10 o'clock and many of the members went to the Brainerd Church to inspect the console of the new four-manual and echo Hillgreen-Lane organ being installed there.

The Easton chapter held its February meeting in the chapel of the Brainerd Union Presbyterian Church, Monday evening, Feb. 17. At an earlier meeting it was decided to sponsor a

class in Mr. Schlieder's "Self-expression," to be conducted by Rollo Maitland, and the president was authorized to complete the arrangements. The Rev. Mr. Mertz, pastor of the Brainerd Church, was present and spoke to the chapter briefly. A social meeting followed. Refreshments were served in the church kitchen, and games followed to mark St. Valentine's day. In the absence of Miss Hazel Moser of the social committee, the games were led by Miss Ruth Yegle.

MARK L. DAVIS, Secretary.

Union-Essex Chapter.

The Union-Essex chapter held its monthly meeting March 17 in the handsome new auditorium of the Mutual Benefit Life Insurance Company at Newark, N. J. Use of the auditorium was secured through the kindness of James Philipson, official organist. Our chapter extends its thanks and admiration to our president, Henry Hall Duncklee, for his efforts in securing such splendid places in which to hold our meetings in the different cities in which our membership live and minister to the churches.

At our March meeting we invited the public to share with us the program played by Hugh McAmis, F. A. G. O., on the fine new Skinner organ in the auditorium. A graduate of the Guilman Organ School in New York and a pupil of both Widor and Bonnet in Paris, Mr. McAmis is a nationally known concert organist who needs no introduction. In a setting of perfect quiet the clean technique of Mr. McAmis showed to great advantage in the Minuet by C. P. E. Bach and the Fantasia in G minor by J. S. Bach. The former masters of the recitalist were represented in the Andante Cantabile and Finale from the Fourth Symphony of Widor and the "Rhapsodie Catalane" of Bonnet. A composer as well as an artist, Mr. McAmis played two of his own compositions—Scherzo and "Dreams." When the recital was over the large audience showed such a strong appreciation that an encore by Bonnet was added. Following this a request was made for a repetition of "Dreams" and Mr. McAmis repeated his delicate composition to the delight of all.

Mrs. Alice S. McDougall of Elizabeth joined at this meeting.

RUSSELL SNIVELY GILBERT, Secretary.

Camden, N. J., Chapter.

A very interesting and varied program marked the monthly meeting of the Camden chapter March 17, at the First Baptist Church. Organ solos were played by Mabel A. Havens and Raymond Heston. Miss Havens is organist of the Collingswood Methodist Church. Her numbers were: "A Song to the Stars," Kinder, and "Grand Choeur," Dubois. Mr. Heston is organist of St. John's Episcopal Church, Camden. He played the Concert Scherzo in F, Mansfield; "Chanson d'Ete," Lemare, and the Fugue from the Sonata on the Ninety-fourth Psalm, Reubke.

"The Young Rose I Give Thee," a composition by Robert M. Haley, a member of the chapter, was sung by Mrs. Marion H. Ourid. Mrs. Ourid also sang a number by E. H. Adams. "The Lazy Dip of the Oar." The first movement of Beethoven's Concerto in C minor for piano and orchestra was played with Carl Zapf, a talented pupil of Olga Samaroff, at the piano and Forrest R. Newmeyer at the organ. Mr. Zapf, appearing a second time on the program, played a group of piano solos. His numbers were a Bach chorale, Chopin's Nocturne in E minor and the Concert Etude of MacDowell.

It was announced that Rollo Maitland would play the fifth annual spring recital April 8, in the North Baptist Church, under chapter auspices.

Mrs. William H. Seybold, Miss Cora T. Schwenger and George H. Ostermayer were in charge of the social part of the evening.

HARRY R. BAGGE.

Central Chapter, New Jersey.

Central chapter held its sixth annual members' recital at St. Paul's Methodist Episcopal Church, Trenton, Monday evening, March 3. The program included: Prelude and Fugue in G minor, Bach, and "Scherzo Symphonique," Frysinger (played by

James Harper, Broad Street Methodist); Allegretto Grazioso, Tours, and Postlude in B flat, Volckmar (played by Emma Malpas Yos, Christ Church Pro-cathedral); Prelude (Sonata 3), Guilman, and Air for the G string, Bach (played by Hilda MacArthur, Pearsonville M. E.); Andante (Sonata 1), Borowski, and Concert Overture in A, Maitland (played by Ruth Harrison Burgner, St. Paul's M. E.). The organists were assisted by the Friday Chamber Music Trio: Ruth Marie Ketcham, violinist; Lou Sutphin Lauske, violoncellist, and Jean Haverstick (organist Clinton Avenue Baptist Church). The trio played "Ave Maris Stella," Grieg; Minuet in G, Beethoven, and Sarabande, Rheinberger.

RAMONA C. ANDREWS, Secretary.

Monmouth Chapter.

The Monmouth chapter held its regular meeting in the Baptist Church of New Monmouth on the evening of March 5. H. Walling MacCormack, assisted by Mrs. Mabel Northcutt, soprano, gave the following program: Chorale, Prelude, "Our Father in Heaven," Bach; "With Verdure Clad," ("The Creation"), Haydn; "Lament," McKinley; "Ave Maria," Barlow; "Ecce Panis," Cesar Franck; Chorale, No. 3, Franck.

A business meeting was held after the recital. Mrs. George I. Nevins of Little Silver and Mrs. Charles Patrick of Allentown were accepted as members, and one new name was proposed.

A radiogram was sent to our president, Mrs. Bruce S. Keator, who is on a Mediterranean cruise, wishing her well and regretting her absence. Plans were discussed for the spring meeting. The study meeting followed, of which J. Stanley Farrar, vice-president, was in charge. The subject was the music of the Episcopal service and the playing of hymns. Each member demonstrated his idea of playing hymns and a discussion followed.

HELEN E. ANTONIDES, Secretary.

Worcester Chapter.

A delightful evening was experienced by members of Worcester chapter at the home of Mrs. Antoinette Green Shepard in Shrewsbury, Mass., on the evening of March 10. An informal social hour which included the playing of a musical game tended to place all in a happy and receptive mood for the program which followed. An open forum was first held for the discussion of three subjects—the proposed merger of the N. A. O. with the A. G. O., led by Frederic W. Bailey; the use of secular music in a religious service (Mrs. F. J. Crosson); hymns and hymn playing (Walter A. Morrill). It was helpful to gain the viewpoints of various workers on these topics, which are much in the minds of organists.

Miss Linnea Hohanson pleased the guests with two exceptionally well played piano numbers.

A business meeting was held for the purpose of hearing reports of officers. Two invitations were accepted with alacrity—one a jaunt to Reading in May, at which time Harry Upson Camp will entertain his fellow members of the chapter at his home and provide a recital on the Frazee organ which he has installed there. All are looking forward to this event. The second invitation comes from Clifford Fowler Green, organist and choirmaster at the First Unitarian Church, Worcester, who will be host for the April gathering.

Our hostess, Mrs. Shepard, with her assistants on the committee, Mrs. Clara N. Chaffee and Miss Hohanson, served ices and cakes, rounding out an evening which all felt had been happily and profitably spent.

ETHEL S. PHELPS, Secretary.

Kentucky Chapter.

How to select a new organ was the topic of discussion at the Kentucky chapter meeting, held at the Arts Club, Louisville, March 10. Farris A. Wilson, organist and choir director of the Crescent Hill Presbyterian Church, conducted the program and brought out interesting points to be considered. The two-manual organ, its possibilities and the question whether both manuals should be enclosed created considerable interest. A good attendance was present at this meeting.

The chapter plans a musical service

in May. Ernest A. Simon, choirmaster and organist of Christ Church Cathedral, assisted by the choir of men and boys and Miss Elizabeth Hedden of New Albany, presented Gounod's "Gallia" at choral evensong March 2. The beautiful quality of the boy voices was especially noticeable. Mr. Simon is also presenting Gaul's Passion Music every Sunday at choral evensong during Lent and will present it in its entirety Maundy Thursday evening.

The following organists are playing the noonday Lenten services at Christ Church Cathedral: Mrs. D. G. Cassidy, Harry W. Meyers, Archibald D. Jonas, W. Lawrence Cook, Mrs. John E. Worrell, Farris A. Wilson and Mrs. Albion S. Cornwall.

Marks Birthday of Guilman.

Pupils of the Guilman Organ School in New York gave a recital in celebration of the birthday of Alexandre Guilman March 12. Dr. William C. Carl, director of the school, spoke of the life of Guilman, and especially of his three tours in the United States. He told of his playing and of his improvisations and of how Guilman did much for the organ in America because he came at a time when organ playing in this country was in the formative period. The program of Guilman's works as played by the students was as follows: Allegro from "Premiere Symphonie" (Marion C. Nelson); "Noel Ecossais" (Mrs. Senftleber); "Dreams" from Seventh Sonata (Dorothy M. Jordan); "Marche Religieuse" on a Theme of Handel (Westervelt B. Romaine); "Melodie en Sol Majeur" (Tora Nordstrom); Pastorale in A major (Iris Weekes); Intermezzo in A flat (Catherine Bach); Allegro from Fourth Sonata (William Wehmeyer); Melody in G major (Kathryn East); Allegro Appassionato from Fifth Sonata (Roberta Bitgood).

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News from Seattle; French Program by Dr. Palmer March 30

By JOSEPH H. GREENER, A.A.G.O.

Seattle, Wash., March 19.—The event in the organ field in this vicinity for the month was the recital by Dr. Franklin S. Palmer, organist of St. James' Cathedral, on March 30. A short time ago Dr. Palmer gave us a very interesting and well-played program of the works of J. S. Bach. This time he is leaving the saintly master alone and delving into French organ literature. Being a student of the French masters and being well posted on the best of music the French have to offer, we are looking forward to this event with pride in our brother organist. His male choir will assist in conjunction with the vesper service.

The many friends of Marvin W. Brain, who recently left Seattle for San Francisco, will be pleased to learn that he has been appointed organist and choir director of the First Christian Church at Stockton, Cal. Mr. Brain has a three-manual Marr & Colton at his command.

Mrs. Montgomery Lynch, organist of University Temple and organ teacher at the University of Washington, will leave Seattle soon after Easter for St. Louis. Mrs. Lynch, an outstanding supporter of the profession, has done much to promote interest in organ concerts and in bringing some of the best organists to this city. She was responsible for the appearance of Pietro Yon, Fernando Germani, G. D. Cunningham and other notables.

Professor Carl Paige Wood, M. A., F. A. G. O., has been appointed Mrs. Lynch's successor at the university. Mr. Wood is head of the theory department and has many compositions to his credit. Mr. Wood has a large following of musicians and many friends in this part of the country.

The Western Washington chapter of the American Guild of Organists presented three of its members in a recital at the University Christian Church March 3 on the four-manual Casavant. To a very good and appreciative audience the following program was played: Third Sonata, Borowski (played by Mrs. Montgomery Lynch, organist of the University Temple); "Vers la Creche" ("Symphonie de Noel"), de Maleingreau; "Rhosymedre" (Prelude on a Welsh Hymn-tune), Vaughan Williams; "Nun danket alle Gott," Karg-Elert (played by Professor Carl Paige Wood, University of Washington); Prelude on "Ite Missa Est," Sowerby, and Toccata and Fugue in D minor, Bach (played by Gordon Dixon, Christ Episcopal Church). Two numbers were played on the organ and piano. Mrs. Helen J. McNicoll, organist of the First Christian Church, presided at the organ and Edmund J. Butler, organist of Trinity Episcopal Church, at the piano, for "Kammenoi Ostrow," Rubinstein, and "Concertstück, Op. 79, by Weber.

March 6 the Western Washington chapter had its monthly luncheon and meeting at the Gowman Hotel. The principal speaker was Dr. Blake of the University of Washington, who spoke on Gregorian music. Dr. Blake is regarded as the leading authority on Gregorian music in the Northwest.

Frederick C. Feringer, organist of the First Presbyterian Church, gave the following program at his church on the four-manual Austin Sunday afternoon, March 16: Fantasie-Overture, Fricker; "Rosace," Mulet; Southern Idyl, Lester; Adagio and Toccata from Fifth Symphony, Widor; "Clair de Lune," Karg-Elert; Algerian Sketch, Stoughton; "In Thee Is Gladness," Bach; "Jagged Peaks in the Moonlight," Clokey; Londonderry Air; Concert Piece in B major, Parker. Mr. Feringer plans another of these recitals April 27.

Now comes that enthusiast, John M. Lyon, with another of his recitals. With a beautiful Reuter at his com-

mand at St. Clement's Episcopal Church, where he is organist and choir director, he will play the following program in conjunction with the evening service March 30: Preludio (Third Sonata), Guilman; "Christ Triumphant," Yon; "The Pipes of Pan," Clokey; "Twilight and Moth," Clokey; "Grand Choeur," Chauvet; "Within a Chinese Garden," Stoughton; Allegro con brio (from First Sonata), Mailly.

The Western Washington chapter, A. G. O., will give its last recital of the season April 9 in the Swedish Tabernacle. The choir of Pilgrim Congregational Church under the leadership of James Lewis will sing numbers unaccompanied.

Harold Heeremans of the First Methodist Church played the following numbers in his twilight recitals for February:

Feb. 2—Solemn Prelude, Barnes; "Chant Pastorale," Dubois; Trio in D minor, Bach.

Feb. 9—Prelude and Fugue in A minor, Bach; "Idyl," Stoughton; Canon in B minor, Schumann; Evensong, Martin.

Feb. 16—"Sunshine and Shadow," Gale; Scherzetto, Vierne; Berceuse, Dickinson; "O Join with Me in Praising," Bach.

Feb. 23—Prelude, Fugue and Variations, Franck; "Lord Christ, Reveal Thy Holy Face," Bach.

Recital by Musicians' Club of Women.

The Musicians' Club of Women, which includes in its membership a number of capable organists of Chicago, gave its 590th concert in the form of an organ recital on the afternoon of March 17 at St. Chrysostom's Church. Miss Alice R. Deal and Miss Kathleen Ryan arranged the program. The selections played and the performers were as follows: Sinfonia to the cantata, "We Thank Thee, God," Bach; "By the Waters of Babylon," Karg-Elert, and "Spring," Hyde (Marie E. Briel); "Aria di Polissena," Handel; "An die Musik," Schubert; "In Haven," Elgar, and "Dawn in the Desert," Ross (Mildred Smith Bolan, with Frances Anne Cook at the organ); Prelude, Clerambault; "Evening Harmonies," Karg-Elert; "An Elizabethan Idyl," Noble, and Second Legend, Bonnet (Ruth S. Broughton); Recitative, "Du wahrer Gottes" and aria, "Erfüllet, ihr himmlischen göttlichen Flammen," Bach; "La Procession," Franck, and "Ave Maria" from "The Cross of Fire," Max Bruch (May A. Strong); "Romance," Bridge; "Sea Drift," Holmes-Tidy, and "The Riding Messenger" (Danish folk-song), Sandby (Leta Murdock-Ehmen, violin; Lillian Pringle, cello, and Mora Murdock, organ); Echo Caprice, Carl F. Mueller. "Sunset" and "Thanksgiving" (from Pastoral Suite), Demarest (Grace Leach Orcutt).

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- 104 How Brightly Beams (German). Harm. by Bach. 5c
- 105 The Garden of Jesus (Dutch) 5c
- 147 Easter Carol (French). 5c
- 148 Christ the Lord is Risen (German). 5c
- 149 Love is Come Again (French). 5c
- 150 The World Itself Keeps Easter Day (Piae Cantiones). 5c
- 151 'Twas about the Dead of Night; Athens (Piae Cantiones). 5c
- 152 Festival Carol; How Great the Harvest is (Dutch). 5c

Sample copies of the above carols will be sent to choirmasters on request.

MODERN ANTHEMS

- A. 3 Easter (Edmund Spenser). C. Armstrong Gibbs. Unacc. 12c
- A. 13 Hallowed be Thy Name—Halleluia (Tennyson). H. K. Andrews. 15c
- A. 17 O Sons and Daughters. C. C. Harwood. 12c
- A. 18 Sing Praise to God Who Reigns Above. (E. H. No. 478.) Whitlock. 12c
- A. 20 Bread of Heaven. Norman Cocker. 10c
- A. 21 O Help Us Lord. Norman Cocker. 12c
- A. 20 and A. 21 are Hymn anthems with solo and chorus work of an easy nature, but rather out of the ordinary style.
- The Strife is O'er (Melody by Vulpis). Henry G. Ley. 10c
- Te Deum. Vaughan Williams. Written for the enthronement of the present Archbishop of Canterbury. 20c
- Te Deum. Ernest Bullock. Written for the service for the recovery of King George. 20c
- O Worship the King. (Old 104th Tune). C. Hylton Stewart. 15c

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- 5. Jesus Lives (Meinen Jesum lass ich nicht) Holy, Holy (Sanctus). 10c
- 10. The Strife is O'er (Ich bin ja, Herr in deiner Macht) The King of Love (Was mein Gott will). 10c

EXTENDED CHORALES. Edited by W. G. Whittaker, with translations by C. Sanford Terry

- 2. Awake us, Lord, and Hasten (Jesus nahm zu sich die Zwölfe). 20c
- 1. Since Thou from Death has Risen again (Denn Du wirst meine Seele). 25c
- Nought on Earth is Lasting (From Motet "Jesus, Joy and Treasure"). 12c

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This number was used by Dr. Terry in his lecture on "The Choral in Bach's Usage" during his recent American tour.

ORGAN

An Easter Prelude. Arthur Egerton, F. R. C. O. 60c

Prelude Improvisation on "Veni Emmanuel". 75c

Arthur Egerton, formerly of Christ Church Cath., Montreal, and now of Wells College, N. Y., was a strathcona scholar at the Royal College, London.

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SANCTUARY TWO-MANUAL ESTEY CONSOLE AT ST. MARY OF THE ANGELS

IT is a policy of Estey advertising to give publicity not only to Estey organs but to the institutions which install them, and this month there is the case of one notable Mississippi Valley institution which has installed two Esteys.

Of the many orders of sisterhoods that have been organized under the guidance of the Roman Catholic Church there is

none more praiseworthy in the mid-west than the Sisters of St. Mary of the Third Order of St. Francis. They were organized in the Mississippi valley 54 years ago by a very devout and sacrificing woman, Mother Mary Odilia, who came to this country with a little band of sisters following the outbreak of the Franco-Prussian war. On their arrival in St. Louis they became as-



Photo by Mound City Studios

THREE-MANUAL ESTEY IN CHOIR LOFT OF ST. MARY OF THE ANGELS CHAPEL AT ST. LOUIS

sociated with St. Mary's church and turned to the care of those afflicted at that time with smallpox and cholera. They were familiarly called "the small-pox sisters."

In 1878, many of the sisters went further south to the cities stricken with the yellow fever, and when the terrible epidemic of "flu" ravaged the country in 1918

they rendered most conspicuous service, ten of their own number dying martyrs to their work.

Following the example set by St. Francis, the sisters have given their special attention to the sick poor, and by aid of charitable persons and assistance of benevolent societies they have been able to keep up

The Estey Organ

their work. During the past year about 40,000 free treatments were given at their clinic connected with St. Mary's Infirmary, St. Louis.

But the sisters also exercise their work of charity in several other hospitals in the archdiocese of St. Louis, together with a sanatorium for tubercular patients, and they conduct one hospital each in the archdioceses of Chicago and Milwaukee, and in the dioceses of Kansas City, Mo., and LaCrosse, Wis.

After more than fifty years of hard work the sisters have been looking forward to the completion of their motherhouse, and this beautiful building on the same grounds with the hospital in St. Louis has just been dedicated. The name of the new motherhouse is "St. Mary of

the Angels" and of the chapel, "Our Lady of the Blessed Sacrament."

Just as these wise and careful-thinking sisters planned and erected their Class A hospitals, so they have left no detail unplanned in the erection of their motherhouse or convent. It is of Spanish design and one of the most inspirational buildings of its kind.

Turning their attention to a pipe organ that would grace these beautiful buildings, they chose the Estey Company as builders and have just celebrated with great satisfaction the installation of two organs—a three-manual in the choir loft in the rear, and a two-manual sanctuary organ with consoles designed to meet the lines of the architecture.

A New Estey Initiative in Ideal Specifications

Six Organists, Without Regard to Organ They Are Now Playing, or
Personal Preferences, Collaborate in Design of
Legitimate Stop Lists

Unanimity of opinion among organists of what is the most desirable in modern church organ specifications is an ideal almost impossible of achievement, but the Estey Organ Company has just succeeded in one important step in this direction. It has secured the collaboration of six organists who speak with authority in approval of a series of stop-lists designed to meet modern conditions in organ construction.

These men were selected without regard to the make of instrument which they may now play or to their personal preference to builders. The object was solely to bring into harmony the widely

divergent views which have been introduced into the designing of organs since the adaptation of electric action, unification and other factors which have in recent years resulted in a confusion of construction standards.

Obviously the tremendous possibilities which have opened through unification and duplexing have led to atrocious abuses. Without restraint these new developments have been carried far beyond the bounds of good taste—a temptation which has arisen particularly through the attempt to adapt the organ to two entirely different purposes, the church and theatre.

The Estey Organ

Extensive unification, which was first suggested by the theatre organ, has led to a loss of the artistic ensemble and dignity of tone which should be the chief characteristic of instruments designed for worship.

Recognizing this tendency to abuse of developments, which, if properly subordinated, may result in a rational use of the fundamental tone colors, Mr. Ernest L. Mehaffey, technical advisor of the Estey Organ Company, some months ago undertook the task of preparing a set of specifications which should be basically correct. Not leaving it to his own opinion he sought the advice of six authorities, whose names are nationally known.

As a result of such collaboration two complete sets of two-manual, three-manual and four-manual specifications were outlined, one set of which is drawn up along the old-established lines, and the other introducing unification and duplexing only to such a degree as was agreed would not result in inartistic ensemble tone.

These specifications are being placed in the hands of the Estey representatives throughout the country. The men who have subscribed to these outlines are:

HENRY S. FRY, Organist, St. Clement's Church, Philadelphia, Pa.
Contributing Editor—"The Etude"
Former President National Association of Organists

CHANDLER GOLDTHWAITE, Concert Organist, New York City.
Formerly, Municipal Organist, St. Paul, Minn.

T. TERTIUS NOBLE, Mus. D., Organist, St. Thomas' Church, New York, N. Y.

FRANK L. SEALY, Warden, American Guild of Organists, New York, N. Y.

HENRY F. SEIBERT, Concert Organist; Organist, Holy Trinity Lutheran Church, New York, N. Y.; Organist, Town Hall, New York City.

ACHILLE P. BRAGERS, Organ Department, Pius X School of Liturgical Music, College of the Sacred Heart, N. Y.

It is to be pointed out to the prospective organ purchaser that probably for the first time, the purchasing committee now has at its command a series of stop-lists which have been given months of consideration, amended and agreed to as rational and fundamentally correct. Thus the prospective purchaser is guarded against exaggerated enthusiasms for the inflated or indiscriminate use of unification. Buying an organ of Estey quality with these authoritatively approved standards in the background makes assurance of artistic success now doubly sure.

We believe this initiative on the part of the Estey company is an important step in clarification of a hitherto confused situation and that it will lead to a higher standard in church organ construction.



ESTEY ORGAN COMPANY

BRATTLEBORO VERMONT

GENERAL SALES HEADQUARTERS, 642 FIFTH AVENUE, NEW YORK



By WILLIAM LESTER.

"The Peace of God," for organ, by R. Deane Shure; published by J. Fischer & Bro., New York.

During the past few years this expert Washington composer has made a place for himself largely because of the prolific stream of individual organ works from his fluent pen. One important point to be chalked up to his abiding credit is the fact that whether or not the particular work under consideration be of first rank importance, or one of those smaller numbers so necessary for routine use, the workmanship will be equally impeccable, and the ideas as carefully polished. This number is one of the latter type—a quiet reverie for soft, distinctive solo stops. It is easy to do, pleasant to listen to and musically well worth the doing.

"Dawn's Misty Mantle," for organ, by R. G. Hailing; published by White-Smith Music Publishing Company, Boston.

A melodic tid-bit of simple content, showing writing of quality. As might be gathered from the title, it exploits the softer solo stops in a subdued color scheme. A graceful theme in six-eight meter is followed by a brisker section in three-four. A repetition of the first melody then closes in a short diminishing coda. A likeable line of melody harmonized simply in befitting style.

"The Swan," by Saint-Saens, transcribed for piano and organ by Hans Hanke; published by J. Fischer & Bro., New York.

This is an elaboration of a beloved and immortal melody, extraordinarily well done. Perhaps to some tastes the filigree piano roulades applied to the Grecian symmetry of the simple melody may smack of over-elaboration. But this is a minor defect, if such it may be called. Considered as a job of craftsmanship, the arrangement is first-class. The limited supply of such works for this instrumental combination makes this short duo very welcome. The organ carries the melody for the most part, soloed against a chordal background, while the piano is devoted to running passages in decoration of the same.

Father of Herman F. Siewert Dies.

Herman Henry Siewert, 69 years old, father of Herman F. Siewert, municipal organist of Orlando, Fla., and himself for years a resident of Winter Park, where he was well known in business circles, died in March at his home after

a lingering illness. Born not far from Berlin, the son of a farmer, he was early apprenticed to a nearby flour mill, but feeling a desire for the opportunities in America, he came to this country at the age of 28 and joined friends at Oshkosh, Wis. In 1890 he married Miss Margaret Limbacher, at Adrian, Mich., and established a photographic studio at Puyallup, Wash., and later moved to Kalamazoo, Mich., where he became prominent, his work being exhibited in conventions and published in magazines of the profession. Seventeen years ago he moved to Florida because of failing health.

Good Points for Discussion.

New York, March 17, 1930.—Editor of The Diapason: The only purpose of my letter in the February issue of your paper was to justify the giving of complete Bach series in the exact words of one (Riemenschneider) whose outlook in the matter is shared by two others (Farnam and Poister), and to add my own reaction. I intended neither to list all the benefits of a Bach series nor to give an example of loyalty to a great name and a great memory. As to the other issues raised, whether Bach versus Bach, or Bach versus Buxtehude, is a more effective method to reveal the greatness of Bach, whether or not there is too much lip service of Bach, etc., etc., those are matters that might be profitably discussed some time in these columns by men who hold various opinions.

Yours sincerely,
HERBERT D. BRUENING.

Takes Fort Wayne Position.

Mrs. Sally Cabler Harris has been appointed organist and director of music at Trinity Protestant Episcopal Church, Fort Wayne, Ind., succeeding J. Joseph Schilling, who has gone to Chicago.

Edward Eigenschenk

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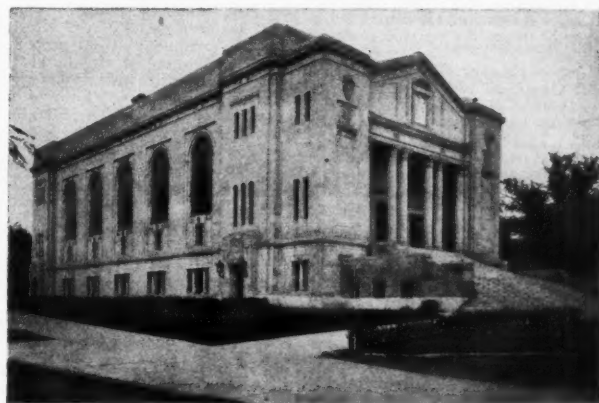
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CHICAGO, APRIL 1, 1930.

YEAR OF GOOD CONVENTIONS.

The spring and summer of 1930 will be seasons of unusual opportunities for the organists of America to commune and to meet and hear one another. Philadelphia is making elaborate preparations for the general convention of the American Guild of Organists late in June. Those who are acquainted with Philadelphia in its true nature as a great bulwark of organ music, and who know the enterprise and enthusiasm of the men who make up the Philadelphia organ fraternity, understand what will be offered the visitors, especially when it is noted that Atlantic City, with its organ fame, and Wilmington, with its great new instrument on the estate of Pierre S. du Pont, will co-operate with their neighbor.

But that is not all that Pennsylvania has to offer. The Pennsylvania council of the National Association of Organists, under the enterprising leadership of Dr. William A. Wolf, has arranged for what promises to be an excellent convention early in May. Details of this will be found on the N. A. O. page of this issue. The list of recitalists and the entertainment program outlined indicate that the great state of Pennsylvania will put on a meeting of national dimensions, rather than local.

On top of this the National Association of Organists announces the dates for its annual convention, which will be held at Los Angeles the week of July 27. This will be the first national organists' convention to be held on the Pacific coast. Our southern California people are well-trained in the art of hospitality and the large territory along the coast from Seattle to San Diego, including such centers of organ culture as Portland, Seattle, San Francisco (taking in Palo Alto and Oakland), Los Angeles and San Diego, with its famous outdoor organ, alone should assure a large attendance, to say nothing of the fact that the trans-continental trip and the low summer rates and many possibilities of sight-seeing will lure a large number from the East and the Central West.

Meanwhile the Guild forces of Kansas are staging one of their fine annual meetings at Topeka as these lines are being written, and the New Jersey N. A. O. will have its annual rally, always an event marked by enthusiasm, in June.

This widespread activity is good evidence that the organists of this country are not sleeping, or even trying to doze.

THE WESTFIELD PLAN

This matter of attendance at organ recitals is an ever-recurring problem, in places of every size and in every section of the country. Anything that helps to solve the problem should be studied thoroughly. We have in times past called attention to the subject of programs of sufficient variety and interest—the remedy used by such specialists as Palmer Christian, Ralph Kinder,

et al. We now have another powerful ray of light on the problem from Westfield, N. J. Here Leslie N. Leet, with the aid of Miss K. Elizabeth Ingalls and the pastor of his church, the First Congregational, recently arranged a series of artist recitals. This was outlined in The Diapason for December. An admission fee of 50 cents was charged for each recital. This created a so-called "sales resistance" that might have proved fatal in many places. Three guest artists were engaged, the one for December being Archer Gibson, the one for January Firmin Swinnen and the performer for March Rollo Maitland. Each of these men has a national reputation and each is different from the other two, assuring wide variety in the programs and the style of performance.

So far so good. Excellent recitalists and attractive programs are the first essentials. But another very important factor was not overlooked. The community was not told that "here are the recitals; take them or leave them." Mr. Leet laid out an extensive and effective—as it proved—campaign of publicity. All the newspapers of Westfield and the church folder were enlisted in the efforts to draw the people from their homes and the half-dollars from their pockets. All of it, however, was dignified publicity; there were no patent medicine advertising schemes. It was merely a case of seeing to it that the light was not hidden under a bushel. The newspapers were not asked to dwell on the idiosyncrasies of the organists, but they were enlisted to make the public aware of the ability and prominence of each man.

What was the result? At every one of the three recitals the church was crowded. The three organists, their program offerings and the "management" in the person of Mr. Leet, the church organist, all co-operated perfectly to create an irresistible force.

Perhaps this cannot be done in your community. It may be as impossible in your church as it was to discover the western hemisphere, yet Columbus did it; it may be as preposterous as to show that man could fly, yet the Wright brothers did it. If it were not for intelligent publicity Ivory soap, Wrigley's chewing gum and all the chain stores would be just where the average organ recital is today.

CARDS IN CARS FILL HOUSE

No sooner are the foregoing paragraphs written than that Philadelphia physician, newspaper man and organ fan, Dr. Edgar N. Fought, writes to The Diapason about a very interesting concrete example of what proper publicity will do in the city of brotherly love and large organs. It fits right in with what has been said and offers another prescription—Dr. Fought will forgive us the use of the word—for ailing organ recital attendance.

When the present series of Sunday afternoon recitals began at the Irvine Auditorium of the University of Pennsylvania the attendance was more or less sporadic. However, the city's Rapid Transit Company recently adopted the unique plan of advertising these recitals with large cards placed conspicuously in all of the trolley cars. There are upwards of 3,000 of these and the cards instruct the riders which routes may be taken to reach the university auditorium. Now mark this: Since the appearance of the cards the audiences have grown so rapidly in size that the spacious building may soon be too small to accommodate all who desire to attend.

The organ is the Austin of some 200 stops formerly located in the auditorium at the Sesqui-centennial Exposition and presented to the university by Cyrus H. K. Curtis.

An instrument said to resemble a piano in appearance and capable of reproducing the effects produced by all present-day jazz instruments has been made by Franz Szekeres, described as an organist of Budapest. The contraption is named a "Breakophone." Immediately after Mr. Szekeres had introduced his device at the Academy of Music he found it necessary to ask for police protection, as he received a large number of threatening letters in which he was told that he would be a bomb victim if he ever dared to show the in-

strument in public again. The threats are believed to have emanated from jazz performers who saw in the "Breakophone" a peril to their livelihood. A German publication which reports the circumstances adds that "violence is to be deplored under all circumstances." With this statement we respectfully beg to disagree. The only question to our way of thinking is whether Mr. Szekeres should be punished by means of a bomb because he designed something which will reproduce all manner of jazz music or because he threatens to make the jazz artists of Budapest face starvation.

The Music Trade Indicator, oldest of the publications of the piano trade in the Chicago territory, which was established in 1878, has been amalgamated with the Piano and Radio Magazine, published by Roy E. Waite. The Indicator, formerly a weekly paper, but more recently a monthly, has been a neighbor of The Diapason in the Kimball building for the last thirteen years and its elimination from the field is a source of regret, though the result is one stronger trade paper where once there were two—thus following out the policy of combination which has brought on mergers in every branch of business activity.

An interesting fact concerning G. Waring Stebbins, the New York organist and composer, whose death was recorded in The Diapason last month, is that he was the son of George C. Stebbins, a noted singing evangelist and the composer of a number of gospel hymns, who will be remembered by those of the older generation. The elder Stebbins made several world tours with Dwight L. Moody and Ira D. Sankey.

C. Seibert Losh, president of Midmer-Losh, Inc., has sent to the editor's desk, in place of the traditional record-size pumpkin usually received by editors, a piece cut from the big G sharp note in the 32-ft. octave of the Atlantic City convention hall organ, which makes a unique ornament attached to the wall as a shield. These pipes, Mr. Losh states, were made of unannealed American zinc about twice as heavy as any ever before used for organ pipes. American zinc being much harder than European zinc, they were very difficult to form, and a smoke-stack roller was employed to bend the sheets to shape, making pipes of unusual roundness, weight and rigidity.

Organists and organ experts of Switzerland held an interesting meeting in Solothurn Jan. 3. This was described as the first conference of this nature ever held in that country. The meeting took up various questions of construction and of tone. An all-day discussion was interrupted only long enough for a luncheon at which hearty good fellowship prevailed, according to "Der Organist," the official organ of the Union of Reformed Organists of Switzerland. Although the sessions were held under the auspices of the Reformed organists of the canton of Zurich, Catholic organists were invited and a large delegation of them was present. Seventeen Swiss organ building experts were in attendance. In February we made note of a four-manual organ ready to be installed in Finland. The smaller countries of Europe are very evidently showing signs of taking up the advancement being made in England, France and Germany, which latter emulates the post-war progress in America.

Edwin Arthur Kraft always has been progressive, and so it is no wonder that he has taken to the air when he goes on his recital trips. A Cleveland paper a few weeks ago published the following paragraph headed "The Air-Minded Krafts" concerning the famous concert organist who presides at the console in Trinity Cathedral: "Edwin Arthur Kraft, well-known Cleveland organist, and his wife, Marie Simmelink Kraft, famous radio singer, are completely sold on aviation. In fact, they began flying to various cities to fulfill concert engagements and liked the air so much that now they refuse to travel in anything so commonplace as a train."

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of April 1, 1910—

The specification of the large Austin being installed in the Atlanta Auditorium-Armory showed a total of seventy-six speaking stops. The tuba magna was voiced on sixty-inch wind, declared to be at that time the highest wind pressure ever used. The echo organ was placed in a smaller hall off the main auditorium and was playable not only from the main console, but from a separate console of two manuals in the smaller room.

Arthur Dunham of Chicago gave the opening recital Feb. 25 on a Hillgreen-Lane organ of thirty-four speaking stops in the manual arts auditorium at the Illinois Normal University, Bloomington, Ill.

The plant of the Hope-Jones Organ Company at Elmira, N. Y., was closed in March as a result of financial difficulties.

Dr. David Wood, the famous blind organist of Philadelphia, who trained a number of prominent organists of the present generation, died March 27. He was born in 1838 and had been organist and choirmaster of St. Stephen's Church for forty-six years.

The Diapason published the specification of the four-manual Skinner organ in Sage Chapel at Cornell University, which had just been installed.

A five-manual organ of 140 speaking stops was under construction for St. Michael's Church in Hamburg. This instrument was rated at the time of its completion as the largest in the world. The builder was Walcker.

The Michigan chapter of the American Guild of Organists was formed at Detroit, with John C. Batchelder as dean. Other charter officers were: Richard Keys Biggs, subdean; L. L. Renwick, secretary; Francis L. York, registrar, and J. L. Edwards, treasurer.

Alfred G. Robyn of St. Louis was appointed organist of the Tompkins Avenue Congregational Church, Brooklyn, N. Y., where he succeeded Clarence Eddy.

Ronald M. Grant, organist and choirmaster of Trinity Church, Boston, died March 8.

The Independence Boulevard Christian Church of Kansas City, Mo., awarded to the Austin Organ Company the contract to build a large four-manual. The late Edward Kreiser was the organist of this church. Hans C. Feil now presides at the console of this organ.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of April 1, 1920—

The city of St. Paul, Minn., placed with Ernest M. Skinner the contract for its municipal organ. The people of the city had raised \$61,000 to pay for the instrument. The stop specification showed 105 speaking stops. Among the features was a string organ of six ranks and a grand piano playable from the organ console.

St. James' Episcopal Church, Chicago, of which the late John W. Norton then was organist and choirmaster, placed with the Austin Company an order for a new four-manual.

The New England Conservatory of Music contracted for a four-manual Skinner organ.

St. Paul's Cathedral in Boston commissioned the Hook & Hastings Company to build a three-manual of forty-eight speaking stops and 2,978 pipes.

An audience of 12,000, including delegates to the music supervisors' national conference, heard a noteworthy concert by Pietro A. Yon, Charles M. Courboin and the Philadelphia Orchestra under the direction of Leopold Stokowski March 24 at the Wanamaker store in Philadelphia.

Pueblo, Colo., the latest city to possess a municipal organ, opened the new Austin known as the "Victory Memorial Organ," in Memorial Hall, with a series of four recitals in March by John J. McClellan of Salt Lake City.

The Free Lance

By HAMILTON C. MACDOUGALL
Mus. D., A. G. O., A. R. C. O.
Professor Emeritus, Wellesley College

As an old friend of Granville Bantock I was, of course, rejoiced to hear in January that he had been knighted; it means a good deal in England and is the nation's hallmark of success. It comes to Bantock with peculiar emphasis since he is now one of the old guard in music, if one looks at the works of Arthur Bliss and others of the younger English and French as of lasting power. It was about twenty-five years ago that Bantock's "Omar Khayyam" was written; at that time it was distinctly, almost alarmingly, unacademic, and I fancy that it will last long after the distressing experiments of the ultra-modernist are forgotten. Sir Granville is a man of the widest culture, in every way a big man.

The persistent, untiring, persevering, indomitable, indefatigable London Daily Mail is having a music festival all on its own account in Albert Hall on June 27; 150 cathedral and parish church choirs and several of the best-known church organists and choir-masters will be present—traveling expenses paid by the "Diely Mile"—and the huge hall, which will take care of 9,000 auditors, will undoubtedly be crowded. Americans who are in London on June 27, take notice.

It is possible, indeed probable, that many readers of the paragraph just written will say: "What good will the festival do beyond advertising the Daily Mail?" I am reminded of Edward Everett's speech at the dedication of the Bunker Hill monument. "But I am asked, What good will the monument do? To which I reply, What good does anything do?"

William Billings (1746-1800), the tanner and afterward singing teacher and composer, was as much troubled by the modernists in his day as Uncle Mo is in ours. Looking over "The Singing Master's Assistant" (1778) the other day, in the Yale library, I was amused to find on page 102 a few bars of music that Billings fondly dreamed would show up the sinners in all their ghastly discordance. What he writes is merely a jumble of consecutive seconds and sevenths, all diatonic, and mere nonsense. The words to which it is sung are: "Let horrid jargon split the air, and rive the nerves asunder." Then Billings gives directions as to the selection of the four voices to sing the "horrid jargon." "Let an ass bray the bass, let the filing of a saw carry the tenor, let a hog who is extremely hungry squeal the counter, and let a cart-wheel which is heavily loaded, and that has long been without grease, squeal the treble."

The ordinary organ specification still continues to tell lies to the uninitiated. If one is clever in noting numbers of pipes and the legend "from No. —" one may get on better. But it is not right to take a bourdon, 16 ft., and call the 8-ft. pitch of the same set of ninety-seven pipes "stopped diapason," and the 4-ft. pitch "flute d'amour!" Or a set of ninety-seven reeds dubbed trombone, tuba and clarion. Brother, this is not right.

If you are in York this summer see the Minster, of course, but do not fail to go to Beverley (thirty-four miles from York), inspect Beverley Minster and discover it to be bigger and finer than half the English cathedrals; St. Mary's, also in Beverley, is a beautiful edifice.

The significance of the attempt by the compilers of the "Inter-Church Hymnal" to devise tests by which the value of hymn-tunes may be estimated lies not so much in the actual grading of tunes as in the attempt itself. Is it possible to estimate the value of any work of art, say that little musical composition we call a hymn-tune? Is there anything more to be said in the case of a given tune or march or waltz or overture or symphony than that you

like it and that I dislike it? Or that "good judges" like or dislike it? Or that a majority of listeners think it "good"? In other words, is there anything about a hymn-tune, or about any musical composition, anything objective, patent to every listener, by which it may be judged? In recent numbers of the London Sunday Times Ernest Newman has laboriously poked about and almost floundered around in discussing whether objective methods of judging aesthetic values were possible. In the "Inter-Church Hymnal" 2,424 tunes are given definite ratings frankly on the voice-of-the-people-is-the-voice-of-God principle. Six hundred and fifty organists' opinions were polled and tabulated. I am far from denying the value of the method; I am more interested in looking into the gradings published. "Adeste Fideles" had the full number of points in grade 1—100 points. Coronation is grade 1—92 points. Barnby's tune to "For All the Saints" was 1-97, while "Sine Nomine," the setting by Vaughan Williams, was graded 4-45. This will be a great shock to the English Hymnal crowd. I took the trouble to average the gradings of eighty tunes by Dykes and eighty-seven tunes by Barnby; the results were: Dykes grade 1, 25 points, Barnby grade 1, 29 points, a practical dead-heat.

If any reader asks: "What is all this labor spent in grading music as to value good for," I refer them to Edward Everett and the Bunker Hill monument.

Speaking about organ recitals, and free organ recitals at that, I am going to quote a spicy letter I have had from C. D. Irwin, prefacing the quotation with the statement that neither Mr. Irwin nor myself is a booster for the organ the organist referred to builds, although I know that Mr. Irwin and I heartily admire both instrument and player. Here is the letter:

"In compliance with your recent request to send items of interest I enclose program and clipping about Zeuch's recital. I arrived at the church before 4 o'clock; the church was then half filled. Ten minutes before the time of beginning there were no seats left, and at 4:30 people were standing, many not being able to get in at all. Isn't this quite phenomenal? And worth noting? It shows people will go to organ recitals under some conditions. What are these conditions? Is it the church, the organ or the player that draws them? Or the program? We all know what a delightful player Zeuch is and what a couple of giant organs he has; he deserves all this success. It is work in the interests of the organ and given freely. There is nothing but the organ to draw the folks—no religious service, no singing. Could it all be duplicated elsewhere? Why? Or why not? Is a press agent responsible? Is it advertising for the Skinner organ? Nothing to indicate it on the program. Why? Why? Why?"

Organ recitals in general suffer from the curse of the legato. The organist's smudge will kill any music. The Bach playing, put in from a sense of duty, or to prove that the organist can play it, more often than not is a jumble. Only the player vitally interested in rhythm, and having the rhythmic urge, can successfully combat the rhythmic sluggishness of the instrument. The idea of educating the public through dull, unrhymical and colorless playing and through music selected simply because it is a la mode or because someone else has played it, is foolish, and therefore futile.

Recitals are often slow-moving; they ought to move along pleasantly; they ought to begin on time and end on time. I hurried from my home to Boston to get to a recital—I wanted to hear every note—and the recital was twenty minutes late in beginning; it was dull work waiting. Are people going to attend recitals unless they are entertained? Does any organist think that he can play anything he likes, and as he likes, and in general disregard the tastes of the people he would like to attract, simply because the recital is free? Free organ recitals are one of the means a young player may take to introduce himself, but he must be canny, he must study the psychology

"Regular Organ Work, Too"

In the preliminary discussions, the fame of the Atlantic City Convention Hall Organ may be based on its extraordinary size and unique features, but the permanent prestige must rest upon extraordinary excellence of its mechanical design and construction, and the musical results of its voicing.

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of the crowd, he must take lessons from the theater player.

Is the American Guild of Organists living up to its possibilities? It now has several thousand members. What is it accomplishing beyond affording pleasant opportunities for professional fellowship? Is it influential in proportion to the size and quality of its membership? Several thousand members! What of it! I am reminded of the old story. A Harvard man entertaining a Japanese gentleman took him into Boston by the new subway, expatiating on the advantages of the new way of travel.

"When I first was at Harvard we had only horse cars; these were followed by the trolley cars, and these in their turn by the subway. We have now saved thirty minutes over the horse-car"—and he turned to his guest with a look that combined self-congratulation with an aren't-we-Americans-smart-people air. The Oriental thought for a moment or two and then said: "What do you do with the thirty minutes?"

American Guild of Organists, what are you doing with the several thousand members?

Kilgen for Chicago Church.

L. F. Butterfield of the Chicago office of George Kilgen & Son, Inc., reports a contract with the Rev. J. F. Callaghan of St. Malachy's, Chicago, for a two-manual for the new church he is building. The great is to be entirely under expression, with the exception of the diapasons.

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Organs and Organists in the Universities

VII. Vassar College

By HAMILTON C. MACDOUGALL

Mus. D., A. G. O., A. R. C. O., Professor Emeritus, Wellesley College

It was on a rainy, snowy Saturday in January that I bade good-by to Auntie and Victor at the inconvenient Newtonville station of the Boston & Albany railroad and boarded the train for Albany. The day was as dismal as such days can be, but the train was a good one, the car was comfortable and there was the club car for reading, smoking or lounging. It was dark after Springfield, when we climbed the Berkshires, and there were no views from car windows, but I arrived at Poughkeepsie on time after a journey of seven and a half hours, was met by Professor Geer and was comfortably settled in the Alumnae House shortly after 10 o'clock. This large, beautifully appointed mansion in the Italian villa style has been designed, built and furnished by Vassar alumnae; the site is on an eminence not far from the campus of the college, the windows overlooking the surrounding country; on a very clear day it is said that the Catskills are visible from the upper stories.

It was very cold on the next day, Sunday, but in accordance with my usual plan I took a long, unchaperoned walk all about the campus. In this way one gets more quickly into the "feel" of a great institution. I entered at Taylor gate, noting the splendid solidity of the group of six great dormitories, with Rockefeller at the south end; the library—unparalleled for beauty among all the university libraries I have seen; the main building, somewhat on the plan of the old college hall at Wellesley and the main building at Mount Holyoke burnt long ago, but much larger than either; then down Raymond avenue, past the two small lakes, by Sunset hill, and so back to the Norman chapel where I listened for a while to the choir rehearsal. In former days, before Vassar was founded, there was a race track here, and the campus is therefore quite flat, so that the effect upon the visitor is one of strength, or dignity, or even placidity, instead of picturesqueness, as at Cornell, or pleasant diversity of landscape, as at Princeton. Vassar, one notes, is built on a large scale, whether one remembers that there are 350 acres in the campus and 1,000 acres of uncultivated farm land, or is aware of the great size of its numerous buildings. That was the totality of impression gained from my solitary stroll.

The chapel, dating from 1904, built of stone, has a pleasant, but not striking, exterior. I was hardly prepared for the colorful beauty of its interior; the tone is a dark brown emphasized by the bronzed angels' heads that are set at the ends of the supporting beams in the roof. The organ case is a prominent feature of the general effect, beautiful in design, with gilded pipes. I did not tire of looking at it, but I did wonder that we have so few organs that excite admiration for their exteriors. What ugly objects 99 per cent of them are! Why do architects object so strenuously to giving the organ its proper place in their ensemble? Would it not be well to spend enough money on a good organ, outside the cost of the console, pipes and mechanism, in commissioning a specialist to make a beautiful case along the lines of the best French, Belgian or German models? At the shorter axis of the building the large windows' strong light weakened the brown tone that was so marked when one sat at the rear; if I were a Vassar student I would always sit near the entrance in order to bathe (aesthetically speaking) in the sea of color.

The organ was installed in 1904 by the Hutchings-Votey Organ Company and was a twin of the New England Conservatory organ; it was a three-manual of fifty stops. At the expense of the original donors it was rebuilt in 1927-29 by the Aeolian Company and is now a four-manual of seventy stops with all the "fixins" except

chimes. For specification see The Diapason of December, 1927. The soft stops are lovely; a gedeckt with unda maris on the choir gives a very good substitute for a flute celeste; the open diapason on the swell is an exquisite stop of the fluty quality in tone; the choir diapason is more stringy. The reeds are snappy.

Professor E. Harold Geer was born at Tabor, Iowa, and was intended for a violinist; his father was an all-around musician, educated at Oberlin, going to Tabor College, a Congregational institution, to organize a conservatory. Professor Geer's mother was a pupil in the conservatory and afterward a teacher. Up to the time he entered Oberlin Geer's music study had been in the family; it was in 1906 that he entered Oberlin, graduating as a musical bachelor in 1907. His first study was not organ, but violin, and his reaction to this interests me. He grudged the time spent on the violin when he came to concentrate on the organ. I cannot altogether share his feeling, for what little experience I have had with string playing has convinced me that a majority of pianists, organists and singers would profit in development of ear and melodic sense by such study.

Two years more studying at Oberlin and teaching at Lake Erie Seminary found him fully launched in the profession. Andrews (organ and composition) and Doolittle (violin) were his teachers in Oberlin; Widor for two years in Paris (organ and composition) and Gedalge of the Conservatoire (composition and counterpoint). The last-named was the regular teacher for all the younger composers; he taught an even stricter counterpoint than Cherubini, his slogan being: "Accept the shackles, but think of the music." Professor Geer taught organ playing and musical theory at Albion College, in Michigan, from 1909 to 1911, returned from Paris in the spring of 1913, was organist and choirmaster of the First Congregational Church, Fall River, Mass., for three years, going to his present post at Vassar in 1916.

His title is organist and professor of music. As organist he is responsible for morning and Sunday chapel, playing twice at least during the week. He has two capable assistants, Rachel Pierce (Mount Holyoke, 1925) and Mary Duncan (Vassar, 1929). He devotes a great deal of his time to the selection and arrangement of music for the chapel services and for the three concerts the choir gives annually—at commencement, Easter and Christmas. He has published a Cantabile for the organ (Gray), a charming piece for the softer stops with an impassioned middle section; "Noel," for SSA (Gray), words by Gautier; Overture to "The Messiah" (Gray); twenty arrangements for voices (E. C. Schirmer); also some vocal arrangements published by Gray; Pastorale, Bach (Gray), made under Widor's supervision.

The Vassar choir for the first time in its history gave a concert in New York City this year; for the appearance in Town Hall March 7 preparations were made well in advance. The program included fifteenth century music (unaccompanied), Christmas carols, a French group (Roger-Ducasse, Faure, Caplet), an English group (Vaughan Williams, Ernest Walker, Harold Darke), a piece by Dr. Gow, one by Professor Geer and some organ solos by him. The full choir of eighty-five sang at the New York concert.

Choir tryouts are managed this way: Arpeggios for upward compass, scales for downward, agreeable voice and ability to read music. I was interested in Professor Geer's reason for stressing the last qualification; he says he could never get through the amount of music the choir has to learn unless there was facility in reading at sight. I believe that in general choirmasters trust to

the constant practice to develop reading skill; at any rate I never insisted on skill in reading as essential to membership in the Wellesley choir, but concentrated on (1) excellent voice and (2) musical disposition. The Vassar choir is officered by a secretary and a librarian, both students. Women's costumes are always of interest, and the girls of the Vassar choir wear in chapel a black skirt, black vestee, white cotta, black sleevelets, black shoes and stockings, white collar; for concerts white costume and flesh-colored stockings.

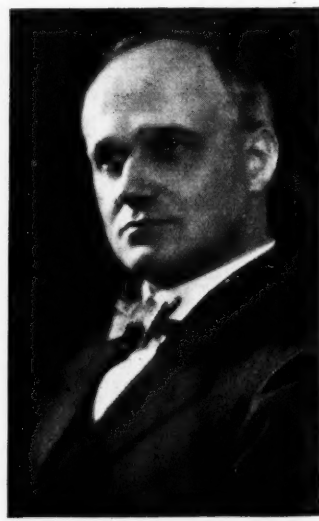
People interested in orders of service will be glad to know how morning chapel and Sunday chapel at Vassar are conducted. Week-day chapel is at 10:15 and lasts fifteen minutes. Students sit in the center and faculty in the north transept. An organ prelude going into a hymn, a short prayer, reading of Scripture, hymn and organ postlude constitute the service. Five choir girls in academic gowns (sopranos) slip into the choir loft and lead the singing. The Sunday service I heard was at 11:30. The choir waited about at the entrance in the rear of the chapel, lined up to begin the processional hymn; they walked up the center aisle quickly, but not hastily, and took their places in the sixty-six chairs provided for them, directly back of the minister. Professor Geer, out of sight of the congregation, directed them, the arrangement being much the same as in the Battell Chapel at Yale. One of the assistants was at the organ and gave excellent help, especially noticeable in the accompaniments. The anthem was: "Ye with Sorrow Now Are Filled," from the Brahms Requiem, beautifully sung, Mrs. Geer very acceptably acting as soloist. It was decorously emotional music, churchly, and good to hear. A Bach chorale, specially arranged by Professor Geer, came after the prayer; the organist's pieces were also by the Leipzig cantor—Fantasia in C minor and Chorale Prelude on "Vater unser im Himmelreich."

In the evening at 6:45 Professor Geer gave an organ recital in the chapel, playing pieces by Sowerby, Chadwick, Horatio Parker, Edward Shippen Barnes and his own Cantabile. His playing inevitably reflects his own personality, which is that of a substantial man thinking vigorously and not impulsively, clear in his own mind and charitable toward those who differ from him, idealistic yet practical. Clearness, well-considered registration, loyalty to the composer, brilliance where needed, repose where indicated—these are the characteristics of Professor Geer's playing as they are, indeed, of all good playing. As I listened it was borne in upon me that Smith of Cornell, Whitford of Dartmouth and Geer of Vassar, all getting their initial impulse and foundation from the same teacher at Oberlin, are strong evidence of George W. Andrews' far-reaching influence and power. It is perhaps because Andrews was a Guilmant pupil that with Geer the French influence in feeling and ideals is dominant. He thinks the French organ literature is the richest nowadays; Parker is the best American; Vierne better than Karg-Elert; Reger involved; Vierne in real beauty and impressiveness exceeding Widor, though the latter's symphonies mark an epoch.

The organ recital at Vassar was as striking in its "decoration," so to speak, as any I have ever attended. The students gathered rapidly just before time for beginning, each girl settling herself in the pew with her back comfortably against the pew-head, this making an audience of one person to a pew; further, the audience did not face the chancel, but turned toward the sides of the chapel, giving a curious effect of long, isolated files of girls facing each other. At the given moment the lights were cut out, leaving only the light at the console. Music is heard to best advantage when the eye-gate is closed.

Vassar, in many respects the most famous of American colleges for women, is generally considered to be the earliest school of collegiate rank for women; and this is not denying the claims of Emma Willard, Catherine Beecher and Mary Lyon to the honor due to great and far-sighted leaders. In music, from 1867 to the present

Professor E. Harold Geer



time, Vassar has had two heads only—Dr. Frederick L. Ritter from 1867 to 1891 and George Coleman Gow from 1895 on. Ritter was the second professor of music, the son-in-law of Vassar's president, J. H. Raymond; he is remembered as the author of "A History of Music," "Music in England" and "Music in America." When George Coleman Gow, loved and honored by many generations of Vassar students, went to Vassar he was told that he would shortly have a new building especially for music. He has not got it yet, but the Belle Skinner Hall of Music will be ready in a few months.

Professor Geer may count himself fortunate in his colleagues. His work finds its fitting complement in theirs and, on the other hand, no academic department can thrive on theory alone. Taking a broad view of the university study of music at the present day in America, I regret to see in it a somewhat exaggerated stressing of the scholastic side. After all, music is a living art. The academic world in literature and art is too much inclined to live in the dead past.

In parting reluctantly with Professor Geer I could not resist asking the question that will obtrude itself as one thinks about a post like his: What is the true function of a college organist? He answers it thus: His true function is to acquaint people with organ literature; to increase appreciation of organ music, and thereby increase appreciation of music in general; and thus to open the doors as wide as may be to the knowledge and love of our great art.

Music for Seminary Dedication.

For the dedication of the beautiful new buildings of the Western Theological Seminary at Evanston, Ill., on St. Matthias' Day, and for the consecration of the seminary chapel, James W. Kennedy, organist and choirmaster of the seminary, wrote a special musical setting for the service. The gradual, anthem and final amen were sung by the A Cappella Choir of Northwestern University, under the direction of Dean Peter C. Lutkin. Western Theological Seminary was founded in 1883, in response to appeals of the bishops of Chicago and of Springfield for the establishment in the West of a divinity school of the Episcopal Church. For forty years it occupied a site on Washington boulevard in Chicago. In 1923 the joint invitation of Northwestern University and of Garrett Biblical Institute to move to Evanston and locate on the present site was accepted. The services of dedication marked the re-establishment of the school in its new setting and the consummation of plans which were close to the heart of the late bishop of Chicago, Charles Palmerston Anderson. The chapel is a permanent memorial to Bishop Anderson's life-work in this diocese, and was made possible in part by the gifts of more than 7,000 persons, whose contributions amounted in all to over \$40,000.

Dean Lutkin's Work Is Reviewed as He Plans Retirement

By D. STERLING WHEELWRIGHT

Completion of the 1930 Chicago North Shore Music Festival at Evanston will mark the retirement of Dean Peter Christian Lutkin as musical director. Founded in 1909, the festival has maintained its steady growth under his direction, and in this, his "swan song," as he calls it, the festival chorus of over 600 members, the children's chorus of 1,500, the Chicago Symphony Orchestra and internationally known soloists will be united in a glorious tribute to the conductor. Next season Frederick Stock will become musical director and Henry E. Voegeli, manager of the Chicago Symphony, has assumed the management of the festival.

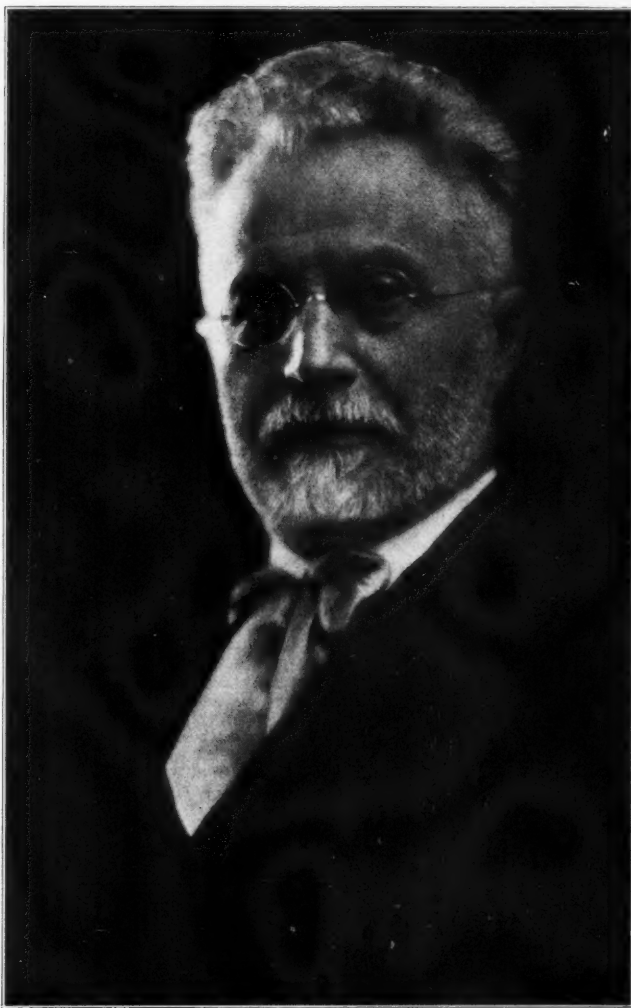
In every branch of music Dean Lutkin has become acknowledged as a leader—in the concert world as founder and musical director of the festival; in the educational field as founder and now dean emeritus of the school of music at Northwestern University; in choral music as composer of numerous anthems, choruses and motets, and as founder and director of the university A Cappella Choir; in church music as organist, writer, lecturer, editor of hymnals, composer of hymn tunes and a leader in congregational singing.

The story of Peter C. Lutkin's life discloses a remarkable tale of perseverance, a story of successfully doing the "impossible." On March 27 he celebrated his 72d birthday. He was born in 1858 near Racine, Wis. His parents were both of Danish ancestry, and when he was 5 years old they moved to Chicago. Their death, when he was 13 years old, threw him upon his own resources, and his opportunities apparently were limited. His musical career meanwhile had begun at the age of 9 years, when he entered the vested choir of the Episcopal Cathedral of SS. Peter and Paul, which had the pioneer boy choir in the West. He was the first boy alto in the choir, and was the first boy in the West to sing oratorio solos. At the age of 12 years he played the organ at the daily services in the cathedral, and two years later was appointed organist. He recalls that one of his jobs in those days included sweeping out a music store every morning, and his interest in organs soon led to his employment as a salesman and repairman for reed organs.

Mr. Lutkin was one of the first organ students under Clarence Eddy, who soon recognized his instinct for composition and a gift for transposing and improvising. Beginning in 1881, four years were spent abroad in study of the organ under Haupt, piano with Oscar Raif and theory and composition with Waldemar Bargiel. Following two years in Berlin, he entered the Leschetizky Piano School of Vienna, and in 1884 he was studying with Moszkowski in Paris. The following year he returned to Chicago and became organist and choirmaster at St. Clement's Episcopal Church, later occupying a similar position at St. James' Church. Then ensued four years of directorship of the theory department of the American Conservatory of Music and it was during this time that a chance acquaintance with Miss Cornelia G. Lunt of Evanston resulted in his being called to direct and teach music at Northwestern University.

Giving but a portion of his time from his Chicago work, he succeeded in effecting a hasty reconstruction, and then began the steady advance in attendance, which last year reached a total of 1,425 registrations. Briefly the plan of instruction that has prevailed since the school of music was granted degree conferring powers in 1895 has been to give every student a true university course in theory and an academic background for professional performance. The greatest recent developments in that school have been the growth of its public school music department and the establishment of

Dr. Peter Christian Lutkin



an endowed department of church and choral music. Under Dean Lutkin's personal direction the latter department has become equipped to train students in the leadership of church music and a further extension of that work has resulted from a cooperation with two divinity schools on the Northwestern campus.

Achievements ever have marked the activity of Dean Lutkin and his courage in entering and developing new fields of musical endeavor has contributed immeasurably to the growth of music in America. When two of his community choral clubs won prizes totaling \$5,000 at the St. Louis World's Fair in 1904, interest in choral singing was stimulated in Evanston to the point that a music festival of first importance could be founded later. Development and extension of a cappella singing in this country has come as a result of the training of leaders in a cappella choirs such as the pioneer organization established by Dean Lutkin. Similarly, an aggressive campaign on behalf of congregational singing and improved church music and the training of church musicians has given weight to a movement of progress that is just now being noted.

Testimonials to the results of Dean Lutkin's work are frequently forthcoming. Professor Daniel Gregory Mason has written that "Dean Lutkin, not only by his solid musical and professional qualities, the distinction of his critical sense and his creative work in music, but also by his sterling qualities of character as a man, has raised the standard of musical education in the United States." Dean Wallace Goodrich of the New England Conservatory remarked: "I believe that as a musician of sound attainment, as a wise administrator of unbounded energy, and as a Christian gentleman, the leadership of Dean Lutkin has

been of inestimable value to the school of music. Dean Lutkin's position among educators in music in this country is not only high, but well deserved."

Although always a scholar, Dean Lutkin has never neglected the other interests that make an abundant life. A believer in daily physical exercise, he also enjoys seasonal sports. On a recent summer trip he drove 400 miles and played eighteen holes of golf in one day!

He has been blessed in the constant companionship of a loyal wife, and their son, Carman, a prominent patent attorney in Chicago.

Dean Lutkin will continue to direct the church and choral music depart-

ment, and through the work of himself and his associates, church music education will be advanced in Garrett Biblical Institute (Methodist) and the Western Theological Seminary (Episcopal), both in Evanston. The association with hundreds of young students and the affectionate regard of a countless number of friends and admirers combine to make radiant the sunset of an inspired life.

PHILADELPHIA BACH SERIES

Farnam to Play Complete Organ Works in Eighteen Programs.

Arrangements have been made by the Rev. Dr. John Mockridge and his organist, Ernest White, for Lynnwood Farnam to give the complete organ works of Bach in a series of eighteen programs at St. James' Church, Philadelphia. The recitals will take place at 8:30 on the Monday evenings in November and December, 1930, and February, 1931, and on certain other Mondays in March and May, 1931. The programs will be nearly identical with those of the series of twenty given by Mr. Farnam in New York during the season 1928-29, except that no movements from the "Musical Offering" or "The Art of Fugue" will be included and the works forming two of the programs of the New York series will be redistributed in the scheme. Each program will receive only one performance, as against two or three in New York.

Mr. Farnam's recital plans for the Church of the Holy Communion, New York, include an October, 1930, series, "Bach and His Forerunners," a January, 1931, series, "Modern Organ Music," and an April, 1931, series, devoted to Bach, in the latter of which the complete "Art of Fugue" will find a place.

Choir Festival at Springfield, Ohio.

A crowded house heard seventeen choirs from as many churches in Ohio and Indiana present special numbers at the Covenant Presbyterian Church in Springfield, Ohio, Sunday afternoon, Feb. 23, as a part of the first choral festival in the history of Springfield. In the evening the choirs were combined to form one large group of 503 voices, which rendered three striking vocal numbers, two anthems and one negro spiritual, under the direction of C. A. Lehman, choir director of Immanuel Presbyterian Church of Cincinnati. The program was broadcast over station WCSO. Paul S. Chance, A. A. G. O., organist of the Covenant Church, was at the console. The festival, the first of its kind in a new movement launched by John Finley Williamson, dean of the Westminster School of Music, Ithaca, N. Y., is expected to become an annual affair.

During Lynnwood Farnam's recent transcontinental tour his duties as organist and choirmaster at the Church of the Holy Communion, New York, were taken by Nelson Sprackling of Brooklyn, while the organ class at the Curtis Institute of Music, Philadelphia, was conducted by Edward Shippen Barnes, organist and choirmaster of St. Stephen's Church, Philadelphia.

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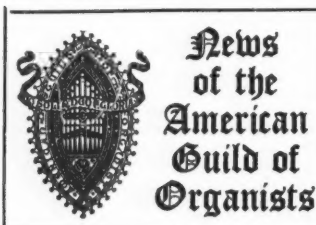
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News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

San Diego Chapter.

The San Diego chapter is enjoying a busy and prosperous year. The February meeting was held Monday evening, Feb. 10, and after a dinner at a tea-room an interesting and highly instructive meeting was held at the home of the dean, Mrs. O. E. Nobles. The program was devoted to the study of music teaching in the public schools. Three speakers from the chapter who are engaged in this work in the local schools were heard. Alfred H. Smith, supervisor of music in the city schools, spoke on "Music in the Elementary Schools—Methods, Objects and Results." Katherine Nolan Andrews, member of the music staff of the Woodrow Wilson junior high school, spoke on "Choral Music in the Secondary Schools" and Fred H. Beidemann of the music department of the State College spoke on "Training the College Student in Music." A round-table discussion was held.

The program committee of the chapter, Gladys Hollingsworth, F. A. G. O., chairman, is announcing a series of five fortnightly recitals beginning March 2 and ending April 22. During the series a number of new and unusual works will be heard for the first time. Following is the complete list of the fortnightly recitals:

March 2—Spreckels organ, Balboa Park. Program of compositions by Dr. H. J. Stewart, by Dr. H. J. Stewart, assisted by Leona Warren Shaw, contralto.

March 18—First Presbyterian Church, Katherine Nolan Andrews, organist; Ethel Widener Kennedy, organist and accompanist; Percy Riker, bass.

April 1—All Saints' Episcopal Church. Presentation of Passion cantata, "The Seven Last Words." Monestel, by choir and soloists; Austin D. Thomas, organist and choirmaster; Nyla Brown, organist, assisting.

April 14—Central Christian Church. Program of modern Easter music. Choir and soloists; Alfred H. Smith, organist and director; Edwin Hamlin, cellist.

April 22—First Congregational Church. Special presentation of Easter cantata, "He Is Risen," Clokey; choir and soloists; Marguerite Barkelew Nobles, organist and director.

Following was the program Sunday afternoon, March 2, at the Spreckels organ in Balboa Park, at the first recital, of compositions by H. J. Stewart: Sonata, "The Chambered Nautilus"; contralto solo, "The Renunciation," from "The Hound of Heaven" (Leona Warren Shaw); Nocturne, "Under the Stars"; "Minuet Heroique"; contralto solos, Cradle Song from "The Nativity," and Easter Song, "He Is Risen" (Leona Warren Shaw); "The Masque of Ceres," from "The Tempest Suite."

One of the largest crowds of recent Sunday afternoons, approximately 1,200, was in attendance. That the recital met with popular favor was evidenced by the large turnout of music-lovers and by the generous applause which followed each number.

Georgia Chapter.

The annual Guild service was presented at the First Presbyterian Church, Atlanta, Feb. 25. Because of the cooperation of the press, there was a large assembly, which evidenced its approval by marked attention. The choir was formed by the double quartet of the First Presbyterian Church and the St. Luke's Episcopal chorus, a total of sixty trained voices. In addition to the processional and recessional they sang three numbers. In the "Cherubic Hymn," by Gretchaninoff, which was given a cappella, the capability of the

singers was at once demonstrated. The contrasts of Brahms' "How Lovely Is Thy Dwelling-Place" were marked and the fortissimo climax with the majestic full organ was most impressive. Coming late in the program, the Gloria from Mozart's Twelfth Mass was given with great spirit. Splendid attacks, fine phrasing, good diction and withal a fine balance and rich tonal color, showed the care of Hugh Hodgson's directing. The Pilcher organ, which is a four-manual with echo and antiphonal divisions, always gives Dr. Sheldon's artistry excellent play.

As fine as was the vocal portion of the program, the highlight of the occasion was easily the group of two piano numbers by Mr. Hodgson. His selections were the Largo from Beethoven's C minor Concerto and the first movement from Saint-Saens' G minor Concerto. The piano fitted into the churchly atmosphere with unusual appropriateness. Mr. Hodgson played from memory and with enviable poise, and his interpretations show his mastery of the instrument. These numbers were unusually interesting to the organists present, in that Dr. Sheldon at the organ played the orchestral portions with sympathy.

The G minor Fantasie opened the service, with the fugue taking the postlude, played by Dr. Charles A. Sheldon.

The March meeting was held Tuesday, the 11th, with dinner at the Piedmont Hotel in Atlanta. It was a splendid occasion, with each member having his or her pastor as guest. The fellowship was contagious, and resulted in an invitation for the Guild to be the guests of the ministers' council at a luncheon to be announced later. Each pastor present, on being introduced by his host, spoke a few words, and the major trend of the remarks evidences a marked cordiality between minister and organist.

One new member was elected, and a nominating committee for the coming election was appointed. The chapter is in good condition, most of the 1930 dues are in, and the season drawing to a close has been very instructive and entertaining.

GEORGE L. HAMRICK, Dean.

New Branch at Little Rock.

The Little Rock branch of the Arkansas chapter was organized at a meeting in the First Methodist Church, South, the last week in February. Following were the charter members who attended the meeting: Mrs. M. W. Jessup, J. J. Keller, Mrs. G. H. Mathis, Miss Martha McAnich, Mrs. Howard L. Merrill and J. Glenn Metcalf. Mrs. Jessup was elected president of the Little Rock group and Mrs. Mathis secretary-treasurer. Sheldon Foote of El Dorado is dean of the Arkansas chapter.

Florida Chapter.

The famous Bok singing tower, near Lake Wales, Fla., was visited last month by the Jacksonville branch of the Florida chapter. The party, including several singers, motored over. Those on the trip included Mrs. Robert M. Baker, Mrs. Marion Bowles, Mrs. J. P. Entenza, Miss Gertrude Davies, Mrs. Robert Lee Hutchinson, Mrs. Maye McKinnon, Mrs. W. E. Sweney, Miss Clara Bancroft, Mrs. F. L. Blitch, Mrs. A. G. Greenshields and Mrs. Claud E. Sims.

The organists were met and welcomed by Mrs. Edward Bok, widow of the donor of the sanctuary. Anton Brees' program included a rare old

seventeenth century Gavotte, which manuscript, he told the organists, he had found in an ancient cathedral in Europe.

Oklahoma Chapter.

At the February meeting of the Oklahoma chapter Mrs. Sara Kaufmann, a member of the faculty of the Weaver Conservatory of Music, led a very interesting discussion on the subject of "Program Music."

Sunday afternoon, Feb. 16, the Guild, assisted by the First Presbyterian Church quartet, and Mrs. P. C. Murray, contralto, gave a largely attended program at the Boston Avenue M. E. Church, South, using the new four-manual Kilgen. The program was as follows: Toccata in C major, Bartlett (Miss Esther Handley); "God Is a Spirit," Bennett; and "Let Your Light So Shine" ("Stabat Mater"), Rossini (First Presbyterian quartet); Passacaglia (from Third Sonata), Rogers, and "Starlight," Karg-Elert (William H. Sumner); "Down in the Forest," Ronald; "I'll Sing Thee Songs of Araby," Clay, and "The Hindu Slumber Song," Ware (Mrs. Ruth Renolds Murray); "Fountain Reverie" and Festival Toccata, Fletcher (Mrs. Ernest Edward Clulow).

Western New York.

Members of the Western New York chapter attended the presentation of Geoffrey O'Hara's entertaining and tuneful operetta, "Peggy and the Pirate," given in Concordia Hall, Rochester, Feb. 27, by the choir of St. Matthew's Lutheran Church, under the direction of Austin F. Grab, organist and choirmaster. The performance drew an audience which completely filled the spacious hall and gallery. Mr. Grab was the recipient of many expressions of appreciation for the splendid manner in which the operetta was staged and produced.

GEORGE HENRY DAY, Dean.

Missouri Chapter.

Former Dean Walter Wismar was host to the Missouri chapter for the February meeting, which was held in the beautiful new Concordia Seminary in De Mun Park Monday evening, Feb. 24. The climax to a perfect evening was the program presented by the seminary chorus of about 150 theological students. They sang under Mr. Wismar's direction, which meant that their work was of a very high order. Concordia Seminary chorus will sing in the symphony's last concert of the season.

Miss Wilhelmina Nordman, organist of First Church of Christ, Scientist, Kirkwood, gave a recital in the Delmar Baptist Church March 3 under the auspices of the Missouri chapter. Her program included numbers by Bach, Elgar, Viennese, Mulet, Sowerby and Kroeger. Miss Nordman was assisted by her father, Fred Nordman, baritone, who is soloist in the same church of which Miss Nordman is organist.

The choir of the Humboldt Park Evangelical Church, 2120 North Mozart street, gave a concert Feb. 21 under the direction of Gustav Mrozek, with Miss Rose Kandlik, organist of the church, at the console, in which Miss Kandlik also played an organ solo, the Melody, by West. Miss Lydia E. Lininger and Miss Sophie M. P. Richter played Clifford Demarest's Fantasie for organ and piano. Miss Kandlik left for California Feb. 22 for a stay of six weeks and during her absence Miss Richter is taking her place at the organ.

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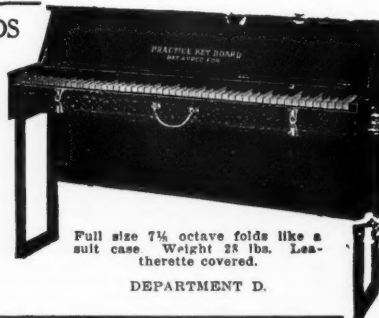
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DEPARTMENT D.

Boston Organists in Tribute to Widor on His 85th Birthday

By DR. HAMILTON C. MACDOUGALL

Boston, Mass., March 20.—The New England chapter of the Guild had one of its enjoyable social meetings at the Harvard Musical Association rooms March 17. About forty were present. Bearing in mind that on Feb. 22 Widor was 85, Dean John P. Marshall had asked the Widor pupils living accessibly to Boston to speak of their lessons with the great French organist and composer. Three pupils responded—Miss Daisy Swadkins, Harold Schwab and Wallace Goodrich. Miss Swadkins spoke of her lessons with Guilmant and Philipp, the latter introducing her to Widor; she found her experiences in Paris broadening and her Widor lessons valuable. Mr. Schwab went more into detail, analyzing Widor's great power as teacher and player despite advancing years, the basis of it being the strong character of the man. Mr. Goodrich out of a long acquaintance with Widor as teacher and friend gave many interesting reminiscences of study in Paris. Widor confined his teaching largely to his own works, the Bach chorale preludes and an occasional Mendelssohn sonata. Widor is a man of the widest culture, interested in beauty wherever it appears. His compositions and his playing grow naturally out of the liturgy of the Roman Catholic Church, and his organ technique is seen most interestingly and fully in the two symphonies, the "Gothic" and "Romane."

Mr. Goodrich, Miss Swadkins and Mr. Schwab were appointed a committee to draft a message of congratulation, admiration and affection for the great organist of St. Sulpice. The message was sent the same evening.

"Gone but not forgotten" is the way we all feel about Harry (H. C.) Peabody, who has been translated (I use the term in homage to H. C. P.'s intelligent and well-founded churchmanship) to the Church of the Ascension, Pittsburgh. He sends a Guild service list of the Western Pennsylvania chapter, headed by Charles A. H. Pearson, dean.

A striking testimony to the actual presence of Christian fellowship in Newton Center is the community Lenten service of Trinity Church, the Rev. Edward T. Sullivan, D. D., rector, and Leland A. Arnold, organist and choirmaster. This service, an Episcopal church being host, was participated in by four other non-Episcopal churches. Cesar Franck's "O Lord Most Holy" and Noble's "Souls of the Righteous" formed part of the music. The service lists of Trinity Church often contain articles of much interest to musicians. A striking sentence in a recent list was: "The church emphasizes what we should do in Lent rather than what we should do without."

Leyden Church quartet choir, augmented for the occasion by twenty-one mixed voices, gave H. A. Mathews' cantata "The Conversion" March 16. Blanche T. Brock is organist and director. The entire words of the cantata were printed on the service list. Dr. Horton, the minister, gave an address following the singing. Mrs. Brock played pieces by Lulli and MacMaster.

Although taking part in the service at Trinity Church on March 9, the First Baptist Church of Newton Center had its own Lenten service March 16 when in its turn it was host to four other churches in Newton. Raymond Floyd is organist, and was assisted by a harpist, violinist, violist and 'cellist in the rendition of the Requiem by Gabriel Faure. The complete Latin words with English translation were printed on the service list. Mr. Floyd played pieces by Widor and Truette.

Walter Edward Howe, director of music at Abbot Academy, sends two interesting programs, one an "informal organ recital" and the other a vesper

service list. Mr. Howe's sympathies are not confined within narrow channels and his programs give the best of all schools. Recently, at Norfolk, Va., he was guest conductor of the Norfolk Orchestra in the Unfinished Symphony (Schubert) and the "Euryanthe" Overture (Weber).

An interesting program of organ music by Guilmant, Russell, Stoughton, Bach (chorale preludes) and Lemare was given by Miss Alice Mabel Shepard of the West Somerville Congregational Church in the Crawford Memorial M. E. Church, Winchester, March 16. An interesting feature of the program was the inclusion of trumpet solos by Cleon E. Hopkins.

The Truette Club's program for Feb. 24 came to me too late for inclusion in the March issue of The Diapason. There were three groups of organ solos played by Edith H. Leidman, Paul Ladabouche and Ruth H. Smith; the list was pleasantly diversified by the singing of Walter Chamberlain. The Truette Club has two more meetings this season, in March and May. LeRoy E. Fuller is president and Ida L. Treadwell secretary and treasurer. The executive committee includes the names of well-known organists.

One of the best-informed men about music, its history and literature is Richard G. Appel, librarian of the music division of the Boston Public Library. Mr. Appel is also a practical musician, just at present without a permanent appointment. During January he substituted at Christ Church, Fitchburg, and in February at the Church of the Epiphany, Winchester. Christ Church has a new Skinner organ, which Mr. Appel enjoyed playing.

The Women's Organ Club gave its March recital on the 4th in the Copley M. E. Church, Boston. Marion Chapin (First Congregational Church, Lincoln), Doris Sanford (Linden M. E. Church), and Myrtle Richardson (Tremont St. M. E. Church, Boston), were the soloists. Daisy Swadkins acted as accompanist for Margaret Gow in "Gens duce splendida" from "Hora Novissima" (Horatio Parker). The organ music was taken from Rheinberger, Parker, Bossi, Saint-Saens and Vierne.

Dean John P. Marshall of the college of music, Boston University, tells me that Raymond C. Robinson, now assistant professor of musical theory and organ, will on July 1 be promoted to a full professorship in the college. He will retain his King's Chapel post—indeed, his work there is too important musically and professionally to warrant giving it up.

Leland A. Arnold of Trinity Church, Newton Center, is giving some excellent music, as shown by his service lists. Among the items in the first to fourth Sundays after Epiphany I note: "Lord, Thou Alone Art God" ("St. Paul"), "He Watching over Israel" ("Elijah"), Jubilate in B flat (Stanford), "The Beatitudes" (Chadwick), "O Gladsome Light" (Sullivan), "Let Their Celestial Concerts All Unite" ("Samson"), Magnificat and Nunc Dimittis (West), "Hail Gladdening Light" (Martin).

To be included in the following month notices should reach Dr. Macdougall before the 20th. Address 29 Dover road, Wellesley, Mass.

In the February Diapason the organ in the Central Congregational Church was inadvertently referred to as built by the Aeolian Company; it is a Welte-Tripp.

Austin Sales in Chicago District.

Calvin B. Brown, representative of the Austin Organ Company in the Chicago territory and known to organists far and wide through his genial personality and long experience in this city, reports sales from his office to the following churches within the last month:

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First M. E., Sheboygan, Wis.
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Albert V. Maurer



The organist of a recently completed three-manual and echo Kilgen organ at Fort Smith, Ark., in the First Lutheran Church, is Albert V. Maurer. He has done a considerable amount of service as organist and choirmaster and as principal of Lutheran elementary and junior high schools, both in St. Louis and in Fort Smith. He attended Harris Teachers' College, St. Louis, and the University of Chicago, and in the summer of 1929 was granted the degree of bachelor of music by Sherwood Music School. His chief work there was done under Dr. Walter Keller in the department of composition and organ. His first normal training was received at Concordia Teachers' College, River Forest, Ill. Mr. Maurer has several compositions for organ and for mixed voices in manuscript.

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William R. Voris



William R. Voris' compositions not only are being sung with growing frequency by the most discriminating choirs in America, but apparently are coming into their own on the other side of the ocean. According to word from Los Angeles, where William Ripley Dorr's Wilshire Choristers have been singing Mr. Voris' carol, "The Lane Shepherd," some of the boys who are radio enthusiasts on Christmas eve heard, over a hook-up from London, this carol on which they had worked faithfully. The announcer gave the London choir as that of Westminster Abbey, and the boys aver they could not have been mistaken. The Wilshire choir will use a new Lenten anthem by Mr. Voris, dedicated to the choristers, and Dudley Warner Fitch of St. Paul's Cathedral, Los Angeles, will use one on Easter—an anthem inscribed to him and his choir. Three of Mr. Voris' numbers were used by Mr. Dorr on Armistice Sunday, and Mr. Voris, in Los Angeles at the time, heard them sung.

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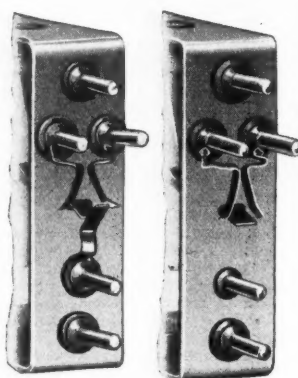
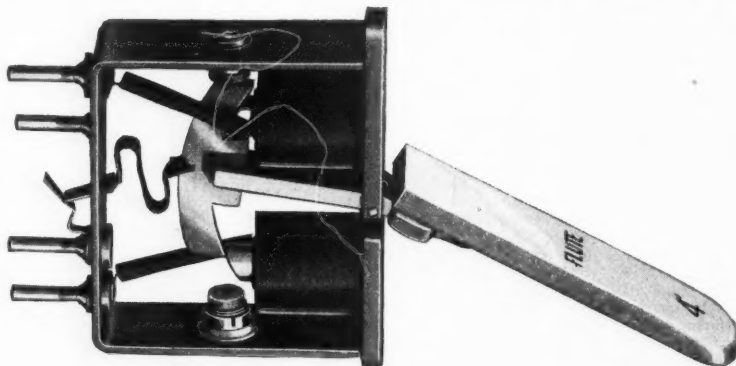
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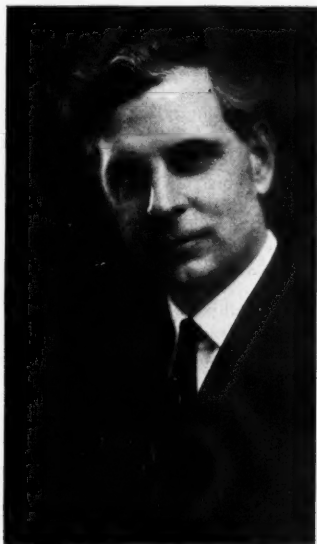
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Hans C. Feil



Hans C. Feil, organist and director at the large Independence Boulevard Christian Church of Kansas City, Mo., who has been occupying this position for thirteen years, having succeeded the late Edward Kreiser, gave his 200th recital on the four-manual Austin organ in this church March 2. He was assisted by his choir. The organ selections on the program included: Prelude and Fugue in D major, Bach; "In the Garden," Hugo Goodwin; Berceuse and Finale from "L'Oiseau de Feu" ("Firebird"), Stravinsky; Concert Study (request), Yon; Nocturnette ("Moonlight"), d'Evry; "Oh, the Lifting Springtime," Stebbins; Toccata, de Montalant.

Hans Christian Feil was born in Kansas City, Feb. 15, 1879. At the age of 15 he studied organ, piano and harmony under C. A. Weiss, for more than thirty years organist of St. Paul's Church, Chicago. After three years in Elmhurst College he became organist and choirmaster of the Cumberland Presbyterian Church at Evansville, Ind., later studying with Wilhelm Middelschulte and Alexandre Guilmant. In 1903 he returned to Kansas City and became organist and choirmaster of the Westport Avenue Presbyterian Church. In 1905 he became organist of the Independence Boulevard Christian Church. In 1909 he went back to the Westport Avenue Presbyterian. In 1914 he was made dean of the organ department at Baker University. In 1917 he returned to the Independence Boulevard Church. In addition to his organ recitals Mr. Feil has built up an excellent choir of seventy. Mrs. Feil is the soprano soloist.

Mr. Feil has written a number of anthems and other sacred music, besides a secular song, "Baby o' Mine," which won first prize in a contest conducted by the Kansas City Music Teachers' Association in 1928. An

"Easter Fantasy" for mixed chorus and orchestra, harp and organ was finished and performed last year. It will probably be published next year.

UNION IN THE PLAYER FIELD

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Of interest to the organ trade will be the announcement of the merger of the "Aristouch" organ player units, made by Roesler-Hunholz, Inc., of Milwaukee, and the Clark organ rolls, made by the Clark Orchestra Roll Company of De Kalb, Ill.

Several years ago the Clark Orchestra Roll Company foresaw the coming popularity of the reproducing pipe organ and began the task of developing an organ roll that would faithfully re-create the skill of the artist. At the same time, but working independently, Roesler-Hunholz, Inc., of Milwaukee, were designing a player unit for organs of all sizes. Since the development of the roll and that of the unit were to a great degree dependent upon each other it was logical that success could be achieved best by close cooperation. As time passed it became evident, it is announced, that the best interests of the buying public could be served still more efficiently by placing these two correlated factors under one management. This has been accomplished, and henceforth "Artistouch" reproducing units and "Clark-Artistouch" organ rolls will be offered to the trade as members of the same family.

The policy that has won Ernest G. Clark an enviable reputation during his forty-one years of roll manufacturing will continue unaltered. The manufacture of organ rolls will continue at the De Kalb plant under the personal management of Roy Holland, well known to the trade as an editor and arranger, and E. G. Clark will take an active interest in shaping the policies of the company.

The new arrangement will not affect the piano roll business of the Clark Orchestra Roll Company, the organ roll alone being involved in the merger. All business affairs will be handled through the Milwaukee office of Roesler-Hunholz.

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HARRIS' CHOIR IN CONCERT

Annual Performance at St. Paul's, Brooklyn, Draws Throng.
By WILLIAM E. PILCHER, JR.

The annual recital of choral music was given Feb. 28, in the parish-house of St. Paul's Church, St. Paul's Place, Brooklyn, the Rev. Wallace J. Gardner, D. D., rector, and Ralph A. Harris organist and choir-master. Each year the proceeds of this event go toward the choir camp which is held at Catskill, N. Y., during the summer months.

Despite the fact that extra chairs were placed in the parish-house, there were many standing in the rear and around the entrances. The program was divided into two parts, the first being of a religious nature, with the exception of an English folksong arranged by R. Vaughan Williams and sung in truly musical style by George A. Fisher, one of the boy sopranos. The program opened with that well-known number of Dr. Noble's, "Let All the World," followed by Brahms' "How Lovely Is Thy Dwelling-Place," both excellently done. It continued with "Exultate Deo," in five parts, by Palestrina; "Crucifixus," in eight parts, Lotti; "To God Give Thanks," Bach, with Daniel L. Newlands, Jr., at the piano and Carl H. Whistler at the organ. Probably the most difficult and one of the most enjoyed solos was the "Rejoice Greatly" from Handel's "Messiah," sung by H. Duncan Peckham, Jr., accompanied by Edward H. Germann. "I Waited For the Lord," from Mendelssohn's "Hymn of Praise," arranged for chorus, concluded part I. The soloists were R. Gray Woolsey and George A. Fisher. H. W. Mayo, Jr., and Robert E. Stephan presided at the piano and organ.

During a short intermission the audience was interested in hearing how the boys had sold tickets for the recital, the names of those who disposed of the greatest numbers being announced.

The second part of the program included secular numbers—choruses and solos—which were strongly applauded by the audience. Master Eugene B. Sutherland sang "Villanelle," by Dell'Aqua, delightfully. It was surprising to find a boy of his age who could perform with apparently ample confidence and with such clarity and flexibility. "The Seven Ages of Man" as portrayed in a church choir was sung by request. Beginning with the "cubs" roughly dressed and singing "roughly," the various stages of development were illustrated, the seventh stage being the soloist, every choir boy's ideal, portrayed by R. Lee Gillian, possessing a marvelous stage presence and reminding one of Werrenrath. He has a splendid voice and responded graciously to encores.

We were aware that Mr. Harris had a fine choir at St. Paul's, and that his work was highly admired, but we did not know his choir had reached such a high plane, with enunciation so clear, tone so true, and a splendid spirit of cooperation from the boys and men.

Post for Charles Gilbert Spross.

Charles Gilbert Spross, organist and composer, has been engaged as organist of the First Congregational Church of Poughkeepsie, N. Y., and will begin his new duties in May. Mr. Spross will succeed Miss Frances K. Beach of Bristol, Conn., who became organist of the church last May and recently submitted her resignation. Mr. Spross played many years ago at St. Paul's Church in Poughkeepsie and later for a long period at the Rutgers Church in New York, and at Paterson, N. J. Afterwards he went to the First Presbyterian Church in Poughkeepsie, of which he was organist for seventeen years until his resignation in September, 1928.

Kraft's Recital Engagements.

Edwin Arthur Kraft's recital engagements this spring include the following:

March 16—Hartford, Conn.
March 17—Hanover, N. H.
March 18—Brattleboro, Vt.
March 19—Boston.
March 20—New York.
May 4—Washington, D. C.
June 26—Philadelphia (A. G. O. convention).

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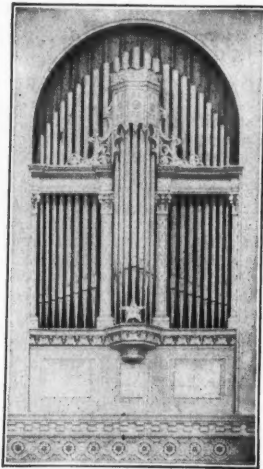
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Buffalo Cathedral Has Special Music for Lenten Season

By DE WITT C. GARRETSON

Buffalo, N. Y., March 18.—As is the custom every year, music occupies a special place in the Lenten schedule at St. Paul's Cathedral. Short organ recitals are played every Tuesday and Thursday following the noon-day service, and on Saturdays the entire time of the service is taken up by a musical program. Organ solos, vocal solos and harp, violin, cello and organ ensemble make up the list each week. Large congregations are expressing their approval, and those in charge feel that they have solved the problem of how to take care of the Saturdays in Lent. The visiting preachers are here from Monday to Friday, inclusive, and Saturday has always been a "let down." Now it is able to hold its own with the other days of the week.

Sunday evening, March 9, the cathedral choir sang the Bach cantata "Bide with Us," and on the evening of March 30 Mendelssohn's "Hear My Prayer" and Gounod's "Gallia." On the evening of April 6 Dubois' "Seven Last Words" will be sung. When will an edition of this perennial be brought out with the title properly stated "The Last Seven Words"? It hardly seems possible to have "seven last words." One seems to be the limit that can be uttered as a last word.

Tribute was paid to Cesar Franck at the vesper service in the First Presbyterian Church on the afternoon of Sunday, March 2. The entire music of the service was devoted to Franck compositions. Arthur Jennings of Pittsburgh was the guest soloist, and played the "Grande Piece Symphonique," the Fantasia in C and, with Mrs. Clara Foss Wallace, organist of the church, at the piano, played the Prelude, Fugue and Variations as a piano and organ duet. Mr. Jennings deepened the impression which he had previously made upon Buffalo musicians. Dr. Edward Durney, writing in the Buffalo Evening News, paid him this tribute: "Mr. Jennings' presentations were finely wrought, intimate, meditative, his wisdom in matters of registration giving clarity to every voice and figure." In addition to the instrumental numbers the choir of the church sang the Franck One Hundred and Fiftieth Psalm.

Grace Knaier Fox, for the past six years organist and choirmaster of Zion Reformed Church, died March 3. Mrs. Fox was a member of the Buffalo chapter of the American Guild of Organists, and before going to Zion Church had held the positions of organist at the Maple Street Baptist Church, Pilgrim Evangelical Church, the Ontario Street United Presbyterian Church and the Gleewood Avenue Baptist Church.

Laurence H. Montague, A. A. G. O., played the opening recital on the new organ at Kensington Evangelical Lutheran Church, Sunday, March 2.

The monthly meeting of the Buffalo chapter of the American Guild of Organists was held at St. John's Episcopal Church, Monday evening, March 17. The meeting was preceded by a supper which was largely attended by the members of the chapter, and at 8:15 a recital was played by Harold Gleason of the Eastman School of Music, Rochester. Mr. Gleason played the following program: Concerto No. 5, Handel; "Soeur Monique," Couperin; Passacaglia in C minor, Bach; Adagio from Symphony 6, Widor; "May Night," Palmgren; Scherzetto, Vienne; Chorale in A minor, Franck; "Benedictus," Reger; "Ronde Francaise," Boellmann; "Au Couvent," Borodin; Toccata, "Thou Art the Rock," Mulet.

The "World's Largest."

Philadelphia, Pa., March 14.—Editor of The Diapason: A dispatch via the Associated Press under date of Feb. 12 from New York City states that the largest organ in the world has just been completed in that metropolis.



OPPORTUNITY

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This information is indeed misleading, for the six-manual organ in the grand court of the Wanamaker store in Philadelphia contains more than 30,000 pipes and additions are still being made from time to time. It really is the world's largest, while two ranking next are in Europe. Fourth is the Sesqui-centennial organ, now in the Irvine Auditorium at the University of Pennsylvania, which has 11,121 pipes. It is predicted that the organ now being built at the Atlantic City convention hall will eclipse all others in size. So many times one hears over the radio that such and such an organ which is being heard is the "largest in the world" that I think it might be well for you to settle the matter by publishing an authentic list of say a dozen or so of the really large instruments in the world and, for a time at least, it would stop unwarranted extravagant claims being made.

EDGAR N. FOUGHT, M. D.

Radio Recitals by Rupert Sircom.

Rupert Sircom, organist and choir-master of St. Thomas' Chapel, New York, has completed a series of about

700 organ recitals for station WOR, Newark, N. J., and for the Columbia broadcasting system, played during a period of about fifteen months. Sometimes two or three programs have been played in one day. In addition, the following piano concertos were played with the organ in the same series, the orchestra part, except in the Yon concerto, being transcribed

by Mr. Sircom for the organ: Liszt in E flat, Beethoven in E flat, Grieg in A minor, Schumann in A minor, Chaminade "Concert Piece," Mendelssohn in G minor, Mozart in D minor, Saint-Saens in G minor, Beethoven in C minor, Liszt in A major, Mozart in C major, Tchaikowsky in B flat minor and Yon's "Concerto Gregoriano."

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SEND FOR CATALOGUE

Mrs. Elmer Beardsley



The esteem which the choir of the United Congregational Church of Bridgeport, Conn., has for Mrs. Elmer Beardsley was shown recently, when about fifty members gathered in the guild-room of the church after rehearsal, while she was purposely detained at the organ. She was handed a spool and was told to wind up the thread. As she approached the room the choir greeted her with the song "For She's a Jolly Good Fellow." The thread led her to a line which was strung back and forth across the room and on which were hung at regular intervals \$1 bills, each one fastened with a toy clothespin. On each bill was attached a date, the first 1883 and the last 1929, representing Mrs. Beardsley's forty-six years of service as organist and choir leader of the church. A basket was provided and as she removed the bills from the line she related many incidents and events characteristic of the various years and of what each year meant to her. At the end she found an envelope containing enough dollar bills to complete \$50 and Christmas greetings for 1930, 1931, 1932 and 1933. A very informal party with refreshments added to the jollity of the affair.

Francis J. Gross, organist of the famous Church of St. Francis Xavier, on Sixteenth street, New York City, with the co-operation of Serafino Bogatto, choirmaster, will give a splendid musical program Palm Sunday and at Easter, enlisting soloists and the choir boys of the parish school. Palm Sunday will mark the closing of the Xavier alumni retreat.

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Chorus and Quartet; Biedermann Series and That of Hirsch

By HAROLD W. THOMPSON, Ph.D., Litt.D.

About twenty years ago there appeared two series of sacred numbers which were forerunners of an improved American taste in church music, preceding by a year or two the first issues of the Dickinson "Sacred Choruses" (Gray) and by a longer period the first editions prepared by Dr. Davison in the Harvard Series (E. C. Schirmer). After the lapse of those twenty years I still find the charm unfaded, and as a preliminary to subsequent studies of more recent editions I should like to list for you the series of Dr. E. J. Biedermann and of Carl Hirsch. Most of the Biedermann series consists of Christmas carols; all of the Hirsch numbers, music for Lent and Easter; both editors draw chiefly upon the German carol and chorale, and both print in most cases both English and German words. The Hirsch series has never been properly advertised except in this journal and in this column; the Biedermann works have been advertised skillfully enough, but they are improperly described in advertisements and on the covers of separate issues. For instance, a number are described as for SATB, whereas they are really for SSATB, as will appear in the following rather minute descriptions. Because of their use of German texts and music, these works may appeal especially to Lutheran choirmasters, but the music is beautiful enough for any service, and the English texts, if not very distinguished poetically, are not repulsive.

The Biedermann Series.

Dr. Biedermann's numbers, chiefly arrangements of carols, are published by J. Fischer & Bro. They include the following:

Ancient Bohemian—"Christians, Awake" ("Kommet, ihr Hirten"). Sections for SSA and TTB, then SATB. Christmas.

Kremser—"O Lovely, Holy Night" ("O Weihnacht"). Can be sung by a quartet.

Palestrina—"We Love the Place, O God" ("Panis Angelicus"). Can be sung by a quartet. Suitable for sermon on the church, word of God, general praise, kingdom in Heaven.

Praetorius—"O Little Town of Bethlehem" ("In Bethlehem ein Kindlein"). Sections for SSA, TTB, SATB. Three pages. The English text is "arranged" from the Brooks carol.

Praetorius—"Today Is Born Emmanuel." The tenor soloist is answered by the choir. A quartet can manage this by altering a few measures.

Praetorius—"While Shepherds Watched." Can be sung by a quartet. Rosenmüller—"At the Lamb's High Feast" ("Gottes Lamm zur Feier singt"). Sections for SSA, TTB, then SATB. Easter.

Schroeter—"Rejoice, Beloved Christians" ("Freuet euch, ihr lieben Christen"). For five measures women sing in three parts, but a quartet can manage this. Christmas day.

Thirteenth Century—"Angels We Have Heard on High." Sections for SSA, TTB, then SSATB. Fine "Gloria in Excelsis" at end of each stanza. Splendidly effective with big chorus; easy. Christmas.

Thirteenth Century Breton Noel—"Sleep, Infant Divine" ("Entre le bocuf et l'âne gris"). Parts for SSA, TTB, SAAT, SSAATTBB. This Christmas carol is usually attributed to Gevaert, with the title of "Le Sommeil de l'Enfant Jesus"; it is in the Dickinson series and in several others.

Fourteenth Century—"Unto Us a Child Is Born" ("Singt und klinget überall"). One of the three stanzas is for SSA, but a quartet could substitute the music of the first stanza.

Seventeenth Century from the Cologne Psalter—"O Lift Your Heads Who Feareth" ("Zu Bethlehem geboren"). Quartet can use. This melody is that used by Brahms for his "Little Sandman" and so has secular connotations for many.

All of these numbers are unaccom-

panied and all are very well harmonized, with virtually no difficulties for the average choir; indeed, as I suggest, several can be sung very well by a quartet. The quality of the melodies is above criticism and more—it is of wide appeal.

Some of the series have been arranged for women's voices:

Kremser—"O Lovely, Holy Night." SSA.

Praetorius—"While Shepherds Watched." SSAA.

Schroeter—"Rejoice, Beloved Christians." SSAA.

Seventeenth Century—"O Lift Your Heads." SSA.

The following have been arranged for TTBB:

Kremser—"O Lovely, Holy Night." Highest note A flat.

Praetorius—"While Shepherds Watched." Highest note G.

Schroeter—"Rejoice, Beloved Christians." Highest note G.

Seventeenth Century—"O Lift Your Heads." Highest note A.

As will be noted, the arrangements for men do not strangle the first tenors. Of course, all these works are to be sung unaccompanied; you go far to spoil them if you do not let the voices stand out in choral simplicity.

The Hirsch Series.

The series edited by Mr. Hirsch is entitled "Old Passiontide and Easter Music" and is published by the Boston Music Company. All the numbers are to be sung unaccompanied; nearly all are German chorales; all have both German and English texts; all are easy and beautiful and reverent. The following are for Lenten use:

Calvisius—"Lord Jesus Christ" ("Herr Jesu Christ"). Two pages. Excellent for use as choral response after prayer in Lent or on Good Friday.

Seventeenth Century—"The Sufferings of Christ" ("Christi Leiden"). For Passiontide.

Seventeenth Century—"In Dead of Night" ("In finsterner Nacht"). Good Friday.

Seventeenth Century—"Shadows Were Darkening" ("Dunkel und Finsterniss"). Also has the Latin words of the Tenebrae. Good Friday.

Seventeenth Century—"Jesus in the Garden." SSAATB or SSAA by omitting the men's parts at the close. Lent.

All of these except the last I have used with a mixed quartet. I have used oftenest the first, third and fourth.

The following are for Easter:

Bach—Johann Michael, "I Know That My Redeemer Liveth." SATB. The part for S is the chorale, sung against the other parts.

Sixteenth Century—"Closed Is the Grave." For Easter-even, though it might be used on Easter morning.

Sixteenth Century—"Rejoice, Ye Sons of Men." Can be used by quartet, but is most effective when sung by chorus and quartet antiphonally.

Sixteenth Century—"At Dawn When They Sought" ("Es gingen drei heilige Frauen"). Beautiful refrain on the Kyrie Eleison. I use the third stanza as a choral response after prayer throughout the Easter season.

Vulpus—"Praise to Our God" ("Gelobet sei Gott"). Fine hallelujahs.

I have done all except the first of these with a quartet. The last two I like to hear every year; they possess an imperishable loveliness which has become for me a part of Easter. All of them are so easy that you can sing them with a single rehearsal, yet they will repay careful study for nuance. You would do well to have a file of both series.

Organ Music for Easter.

For use at Easter there are two new pieces published by G. Schirmer which organists may enjoy. The more ambitious of these is a "Prelude for Easter" by George Vause in the form of theme and variations on "Worgan" ("Jesus Christ Is Risen Today"). It runs to eleven pages. There is nothing clever about it and nothing difficult; most of the time the composer clings to the key of D. The theme is certainly a noble one—the one which most Protestant congregations like best of all Easter melodies—and it is allowed to sing clearly.

The other Schirmer number for

organ is a melodious "Chanson Joyeuse" by Will C. Macfarlane, which also runs to eleven pages of easy, tuneful and effective writing. There is a good climax and ample opportunity for all your solo stops.

If these won't do, remember Mr. Egerton's Easter Prelude on the "O Filii" (Oxford Press), published last season; also the easier "Paeon of Easter" by Mr. Mueller (White-Smith Company), based on "Worgan" and "Palestrina."

New Solo for Easter.

Of the Easter numbers which reached me too late for last month's article I like especially "Easter Triumph," by Hildach (J. Fischer), a sacred solo finely edited by Professor H. D. McKinney. The text is said to be of the seventeenth century; it is, at any rate, superior to most anonymous performances of the sort. The melody has a fresh loveliness like that of a traditional carol. You can get the song in several forms—as high solo; as high solo with violin or 'cello obbligato; as low solo with violin or 'cello obbligato; as duet for S-A or T-B; as duet with violin or 'cello obbligato; or finally as an excellent anthem for SATB, well within the scope of a quartet. This is the best Easter solo of the year by a wide margin.

"A History of the Organs at the Cathedral of St. Alban" is the title of a beautiful and historically interesting brochure received by The Diapason from Walter Hull of St. Alban's. The author is G. C. Straker and the little volume is dedicated to Willie Lewis Luttman, M. A., F. R. C. O., since 1907 organist of the cathedral. The first illustration is that of the organ which was in use from 1820 to 1833 and the last one is of the new Willis console, installed last year, when this firm completely remodeled and revoiced the instrument. The organ now has four manuals and fifty-two speaking stops and is in every way thoroughly modern. Wind pressures vary from four to twelve inches. Mr.

Horace Whitehouse



Horace Whitehouse of the Northwestern University School of Music and organist and director at the First Congregational Church of Evanston, has been on a trip West on which he played a recital Sunday afternoon, March 2, in the auditorium of the Texas State College for Women at Denton, Tex. Word comes from Denton that Mr. Whitehouse's performance was well received by a large audience and showed his sound musicianship and understanding. The program included: "Chant de Printemps," Bonnet; Prelude, Clerambault; "Recit de Tierce en Taille," de Grigny; Chorale, "My Innermost Heart Doth Yearn," Bach; Sketch in F minor, Schumann; Symphony 5, Allegro, Widor; Symphony, Op. 18, Andante, E. S. Barnes; "Ronde Française," Boellmann; Cantilena, Goss; Cnstard; Symphony 1, Finale, Vienne.

Hull writes that copies of the brochure may be obtained by remitting 40 cents to him at 34 New Kent Road, St. Alban's, Hertfordshire, England.

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Double Open Diapason, 16 ft., 61 pipes.
Open Diapason No. 1, 8 ft., 61 pipes.
Open Diapason No. 2, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.
Mixture, 4 rks., 244 pipes.
Tromba (Enclosed), 8 ft., 61 pipes.
Clarion (Enclosed), 4 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Acolline, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tromba, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Corno di Bassetto, 8 ft., 73 pipes.

Harp, 8 ft., and Celesta, 2 ft., 61 bars.
Tremolo.

SOLO ORGAN.

Cello, 8 ft., 73 pipes.
Cello Celeste, 8 ft., 73 pipes.
Flauto Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

Viol Aetheria, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Chimney Flute, 8 ft., 73 pipes.
Echo Flute, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes (electric action), 25 tubes.
Tremolo.

PEDAL ORGAN.

Contra Bourdon (lower 12 resultant),
32 ft., 32 notes.
Open Diapason No. 1, 16 ft., 32 pipes.
Open Diapason No. 2 (Great), 16 ft.,
32 notes.
Contre Basse (open wood), 16 ft., 32
pipes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Waldhorn (Swell), 16 ft., 32 notes.
Contra Gamba (Choir), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Trombette, 4 ft., 12 pipes.
Chimes (Echo).

NEGRO COMPOSERS TO VIE

John Wanamaker, Jr., Announces
Series of Prizes in Contest.

In memory of his father, the late Rodman Wanamaker, Captain John Wanamaker, Jr., has announced the third contest for composers of the negro race and has offered prizes of the same amount as those awarded by Rodman Wanamaker in the contests previously held under his direction. As before, the prizes are offered through the Robert Curtis Ogden Association of the Wanamaker store in Philadelphia, this being an organization of negro employees of the store.

The first of these contests was originated by Rodman Wanamaker in 1926, when more than 260 compositions were submitted.

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sation—Warden Frank L. Sealy
Plays New Suite.

St. Paul's Church in Brooklyn was crowded and many organists were present and in the procession when a public service of the American Guild of Organists was held there on the evening of March 25 to commemorate the Feast of the Annunciation. Ralph A. Harris, organist and choirmaster of the church, was in charge and played as the organ prelude the Finale from Rheinberger's Seventh Sonata and Bossi's "Ave Maria." This was followed by Arkadelt's "Ave Maria" as an "invocation motet." Palestrina's "Exultate Deo" followed the processional hymn. The Magnificat was one by Gottfried Federlein in A flat and the collect anthem Grieg's "Jesu, Friend of Sinners." T. Tertius Noble's "Let All the World" was the anthem and at the offertory Dr. Noble's "Fierce Was the Wild Billow" was sung.

A special feature was an improvisation by Rollo Maitland of Philadelphia. After a talk on the elementary principles of improvisation and its place in the church service Mr. Maitland improvised a "choral fantasy" on "He Leadeth Me" and an extended intro-

duction to the anthem which followed. His work was described as marvelous by those present.

"An Organ Suite" by Warden Frank L. Sealy was played by the warden. It consists of three movements—"Song without Words," Berceuse and "Forest Walk"—and was pronounced a very pleasing composition.

The soprano boys in Mr. Harris' choir were brilliant and the tone of the choir was full and always on pitch. Attack and release were excellent and the balance, phrasing and shading showed conscientious and effective work. The choir consists of fifty men and boys.

The Rev. Wallace J. Gardner, rector of St. Paul's, made an address on "The Feast of the Annunciation." He dwelt on the artistic side of religion and worship.

An informal reception for Guild members followed the service and among those present were prominent organists from all parts of Greater New York who characterized the service as one of the best ever given.

Hymns of Church Universal.

Under the direction of Ralph Edmund Maryott, organist of the Presbyterian Church of Jamesburg, N. J., the united choirs of that church and of the other churches of the town gave a service of "the hymns of the church universal" at a union meeting in the Presbyterian Church Sunday evening, Feb. 16. Greek Catholic, Roman Catholic, Jewish, Episcopal and other faiths were represented in the list of hymns.

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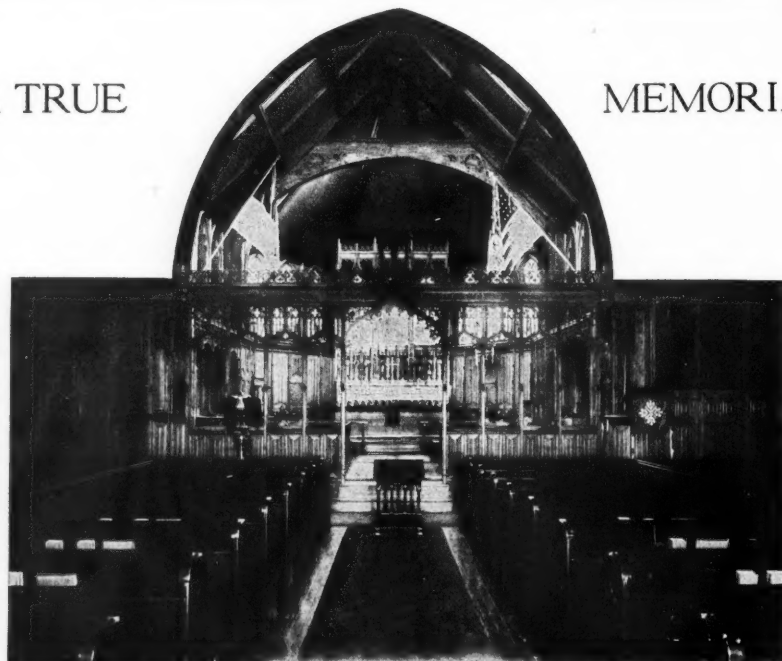
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IN thoughtful memory of his wife, Col. Arthur S. Dwight has caused a Hall organ to be installed in the beautiful chancel of All Saints P. E. church at Great Neck, L. I. Generations, comforted and inspired in turn by its music, will tenderly reflect on her memory. This instrument, now being played by Hugh McAmis, was designed by Prof. H. LeRoy Baumgartner of Yale University and is the largest in this section. What more considerate and thoughtful memorial could have been selected than one of . . . AMERICA'S FINEST ORGANS?

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William John Hall Closes Long Tenure at St. Louis Temple

By DR. PERCY B. EVERSDEN

St. Louis, Mo., March 17.—William John Hall has resigned as organist at Temple Israel to take effect May 1 and will be succeeded by Mrs. David Kriegshaber, one of the piano soloists of the St. Louis Symphony Orchestra. Mr. Hall has made a feature of the Friday evening services at Temple Israel during his long tenure there, but desires to give more time to composition. He is in charge of the music at one of our high schools and is organist of the Church of the Messiah. For several years he has devoted a considerable amount of his spare time to teaching voice. Mr. Hall is a past dean of the Missouri chapter, A. G. O., and has written a number of solos which are used in church services.

A number of other changes are scheduled for May 1. In this connection we may refer to one change where a new pastor coming to a church has used a new broom, making a clean sweep of both organist and quartet, the former of whom has served the church faithfully for many, many years. In his place, at the suggestion of the pastor, an organist is to be brought from the Pacific coast. If it were a theater organist instead of a church the local union would have something to say about an outsider thus being brought in when there was available talent in one of the local chapters. This is another angle of the situation to which Dr. Diggle called attention in last month's Diapason and which should receive the consideration of members of the Guild.

Most of the organists are busy preparing Lenten and Easter programs. About twelve renditions of Stainer's "Crucifixion" are scheduled in St. Louis churches for the Lenten season, notable among them being one at the West Park Baptist Church on the evening of Good Friday, when the work will be given in its entirety, according to the interpretation of the composer, it being

directed by a former pupil of the late Dr. Stainer.

On Sunday afternoon, March 16, D. R. Philippi of Christ Church Cathedral gave a recital on the Austin organ at the Third Church of Christ, Scientist, where Carl W. Kern is organist. His program is given in the list of recital programs and, as usual, his playing was a delight to all who heard him.

Sunday, March 16, also found Charles Galloway giving another of his delightful monthly recitals at Washington University. He attracted a large number of local organists and lovers of music.

Ball Opens New Chicago Studio.

Claude B. Ball, well-known Chicago theater organist and teacher, announces the opening of a new studio at 218 South Wabash avenue, on the eighth floor. Mr. Ball has made an extensive addition to the scope of his school, adding courses in piano, voice, harmony, brass and string instruments. Mr. Ball has built up an organization around him, and his friends will be glad to know that he has secured good talent in charge of the various departments.

Edith Lang Quits Theater.

Miss Edith Lang, who has made a name known far and wide beyond the confines of Boston as a theater organist, has resigned her post at the Exeter Street Theater to devote all her time to her new duties in the educational department of the Oliver Ditson Company in Boston. Miss Lang had been at this theater for thirteen years, lacking only three months.

The famous French house of Cavaille-Coll is making a determined bid for the theater organ trade, according to reports from abroad. Recently a large number of theater managers were invited to a recital given by M. le Comte de Saint-Martin, assistant organist at Notre Dame de Paris, on a cinema organ erected at the works of the firm. He played various compositions and also gave two improvisations, the first in the classic style and the second more modern, finishing by a display of the general resources of the instrument, particularly in the playing of jazz.

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Programs of Organ Recitals of the Month

Joseph S. Daltrey, Middletown, Conn.—In a recital at Wesleyan University March 2 Mr. Daltrey, the university organist, played the following program: Passacaglia and Fugue in C minor, Trio-Sonata in E flat major (first movement) and Prelude and Fugue in D major, Bach; "Deux Versets de Procession sur l'Adoro Te," Boellmann; Pastoral in E major, Lemare; "Pensee d'Automne," Jongen; Madrigal, "Divertissement" and "Cortège," Vierne; Sonata No. 2, in C minor, Mendelssohn.

Frank W. Asper, Salt Lake City, Utah—Mr. Asper's recital programs at the Salt Lake City Mormon Tabernacle have included the following:

Feb. 3—Fantasie in G minor, Bach; Largo from "New World" Symphony, Dvorak; "The Little Dustman," Brahms; "Vespérale," Diggle; Favorite Mormon Hymn, "Come, Thou Glorious Day of Promise," arranged by organist; An Old Melody, arranged by organist; Toccata in D minor, Fedelein.

Feb. 5—Tone Poem, "Finlandia," Sibelius; Scherzo, Rogers; Prelude to Act 3, "The Mastersingers of Nuremberg," Wagner; Mormon Hymn, "Come, Thou Glorious Day of Promise"; An Old Melody; Finale from First Sonata, Frederick S. Smith.

Feb. 7—First Movement from Sonata in D minor, Gullmunt; Londonderry Air; Prelude, Clerambault; "Spring Morn," Frederick S. Smith; Mormon Hymn, "Come, Thou Glorious Day of Promise"; An Old Melody; Largo from "Xerxes," Handel.

Eather A. Nelson, A. A. G. O., Hartford, Conn.—Miss Nelson, assisted by Harvey Hutchinson, bass soloist, gave a recital at the Blue Hills Baptist Church Feb. 19, playing as follows: Andantino Serioso ("Grande Piece Symphonique"), Franck; Allegretto in B minor, Gullmunt; Turkish March ("Ruins of Athens"), Beethoven; "Lamentation," Gullmunt; "At the Foot of Fujiyama," Gaul; "Swing Low, Sweet Chariot," Ditton; "In Springtime," Kinder; "Will-o'-the-Wisp," Nevins; Toccata ("Tu Es Petrus"), Mulet.

Miss Catharine Morgan, F. A. G. O., Norristown, Pa.—Miss Morgan, organist of the Haws Avenue Methodist Church of Norristown, gave the fourteenth recital at Irvine Auditorium, University of Pennsylvania, Sunday afternoon, Feb. 23, playing the following program: Finale from First Symphony, Vierne; Scherzo from Fourth Symphony, Widor; Chorale Preludes, "Sleepers Wake" and "Come, Saviour of Men," Bach; Prelude and Fugue in A minor, Bach; "The Magic Harp," Meale; "Trois Pieces," Catharine Morgan; "Echo," Yon; First Concert Study, Yon.

Ernest White, Philadelphia, Pa.—Mr. White is giving short programs of Lenten organ music at noon on Wednesdays in St. James' Church, and his offerings are as follows:

March 19—"Cortège et Litanie," Dupre; Chorale Prelude on "St. Mary's," Wood; "Carillon," DeLamar; Chorale Prelude on "Hark, a Voice Saith All Is Mortal," Bach.

March 26—Chorale Prelude on the "Twenty-third Psalm" (Carey's Tune), Wood; Byzantine Sketches ("Nef," "Vitrail," "Chapelle des Morts"), Mulet; Chorale Prelude on "University," Grace; Choral Song, Wesley.

April 2—"Meditation a Ste. Clotilde," James; Chorale Prelude on "O God, Thou Gracious God," Karg-Elert; Chorale Prelude on "St. Peter," Darke; "Marche Funebre," Vierne.

April 9—Toccata on "Pange Lingua," Baintow; Chorale Prelude on "O Man, Thy Grievous Sin Bemoan," Bach; "Kyrie Eleison," Karg-Elert; Chorale Prelude on "St. Cross," Parry.

April 16—Good Friday Spell ("Paris-fal"), Wagner; Chorale Prelude on "Jesus Suffers Pain and Death," Bach; "The Tumult in the Praetorium" (from Passion Symphony), de Maleingreau; Chorale Prelude on "O World, I En Must Leave Thee," Brahms.

Paul S. Chance, A. A. G. O., Springfield, Ohio.—Mr. Chance, organist of the Covenant Presbyterian Church, gave a recital on the four-manual Skinner organ Feb. 19, assisted by Miss Ruth Ingle, soprano. The organ selections included: Coronation March, Meyerbeer; "The Bells of St. Anne de Beaupre," Russell; Irish Air from County Derry, Traditional; Scotch Fantasia, Macfarlane; "The Squirrel," Weaver; Triumphant March, Gullmunt.

Edward Keith Macrum, Brooklyn, N. Y.—In a Sunday evening recital at the Tompkins Avenue Congregational Church Feb. 9 Mr. Macrum played: "Sur un Theme Breton," Ropartz; Minuet, Lully; "Le Petit Berger," Debussy; "Art Thou with Me," Bach; Fantasie in G minor, Bach; "Siegfried's Death" ("Götterdämmerung"), Wagner; "Pilgrims Chorus" ("Tannhäuser"), Wagner; "Eurydice" (a Fantasy), Chaffin; Prelude

(Dedicated to Edward K. Macrum), Miles I. A. Martin; "Kamennol Ostrow," Rubinstein; "Lotus Land," Cyril Scott; "Carillon-Sortie," Mulet.

Joseph W. Clokey, Claremont, Cal.—In a recital at Immanuel Presbyterian Church, Los Angeles, Mr. Clokey played these offerings: Suite in F, Corelli; Pastoral, Traditional-Clokey; Sonatina from "God's Time Is Best," Bach; Credo, Bach; Pastoral and "Shining Shore," Barnes; "Pipes of Pan" and "Twilight Moth," Clokey; "Ave Maria," Karg-Elert; Heroic Piece, Cole.

At St. Vibiana's Cathedral, Los Angeles, Mr. Clokey played: Concert Overture in C minor, Hollins; Prelude, Clerambault-Clokey; Pastoral, Traditional-Clokey; Sarabande, Corelli-Clokey; Allegretto from "Christians Grave Ye," Bach-Clokey; Sonatina from "God's Time Is Best" and Toccata and Fugue in D minor, Bach; Vesper Processional, Gaul; Chorale Prelude, "O Gott, du Frommer, Gott," Karg-Elert; "Chant du Roi Rene," Gullmunt; "Canyon Walls," "Pipes of Pan," "Twilight Moth" and "The Kettle Bells," Clokey.

Latham True, Palo Alto, Cal.—Dr. True gave a Lenten recital of chorale preludes by contemporary composers at the Castilleja School chapel March 9. The list of compositions played included the following: "Lobt Gott, ihr Christen allzugleich," "Freu Dich sehr, O meine Seele," "O Ewigkeit, Du Donnerwort" and "An Wasserflüssen Babylon," Karg-Elert; "Ein feste Burg," William Faulkes; "Shining Shore," Edward Shippen Barnes; "Fuer Nobis Nasctur," Healy Willan; "Dominus Regit Me," T. Tertius Noble.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson's noon recitals at King's Chapel have been marked by the following recent programs:

Feb. 24—Chorale Preludes, "We All Believe in One God," and "From God Shall Naught Divide Me," Bach; Prelude and Fugue in B minor, Bach; "Jagged Peaks in Starlight," Clokey; Scherzo in C minor, Widor; "Hora Mystica," Bossi; Finale in B flat, Franck.

March 3—Chorale Preludes, "Come, Saviour of the Gentiles," and "O Man, Bemoan Thy Sin," Bach; Dorian Toccata and Fugue, Bach; "Shepherds' Song," Jacob; Vespérale, "Night on the Plain," d'Evry; Good Friday Spell, from "Paris-fal," Wagner; Finale (Symphony 1), Maquaire.

Charles Galloway, St. Louis, Mo.—Mr. Galloway gave a recital at Concordia Seminary Sunday afternoon, Feb. 23, and played a program which consisted of these works: Sonata No. 6, Mendelssohn; Prelude and Fugue in D major, Bach; Cantabile, from Seventh Sonata, dedicated to Mr. Galloway, Gullmunt; Scherzo in G minor, Bossi; "In Springtime," Kinder; Gothic Suite, Boellmann; Scherzo-Cantabile, Lefebure-Wely; Festival Prelude on "Ein Feste Burg," Faulkes.

In his recital at Graham Memorial Chapel, Washington University, March 16 Mr. Galloway played: Prelude and Fugue in B flat, Bach; Improvisation-Caprice, Jongen; Solemn March, Foote; "The Tumult in the Praetorium," de Maleingreau; Spring Song, Macfarlane; Rhapsody (No. 2), Saint-Saens.

George William Volkel, New York City—Mr. Volkel played a recital at the West End Presbyterian Church on the evening of March 19, presenting the following compositions: "Grand Choeur Dialogue," Gigout; Aria, Tenth Organ Concerto, Handel; Intermezzo, Hollins; Scherzo, Fourth Symphony, Widor; Nocturne, Opus 54, No. 4, Grieg; "Evening Rest," Hollins; Cradle Song, Brahms.

In a recital before the lecture at Town Hall March 14 Mr. Volkel played: Toccata and Fugue in D minor, Bach; Air from Suite in D, Bach; Reverie, Dickinson; Scherzo, from Fifth Sonata, Gullmunt; Nocturne, Op. 54, No. 4, Grieg; "Evening Rest," Hollins; "Divertissement," Vierne.

Ruth Bampton, Montpelier, Vt.—In a sacred concert at Christ Church Sunday evening, March 23, Miss Bampton played these organ numbers: Prelude in B minor, Bach; Caprice, Barnes; "Evening Song," Baintow; Toccata, "Tu es Petrus," Mulet.

James H. Hayford, 16 years old, a pupil of Miss Bampton, played a composition of his own, a Suite in C sharp minor, in three movements.

Carl Schoman, Canton, Ohio—In a program at the Community Christian Church of North Canton Sunday evening, Feb. 16, Mr. Schoman, organist of Trinity Lutheran Church in Canton, played: "Finlandia," Sibelius; "Souvenir," Drdia; "Flight of the Bumblebee," Rimsky-Korsakoff; "The Brook," Dethier; "Sea Gardens," Cooke; "Pomp and Circumstance," Elgar; Caprice, Sheldon; Intermezzo, Mascagni; "Marche Slav," Tschalkowsky.

Edwin B. Wase, Duncannon, Pa.—Mr. Wase gave a recital Feb. 25 on a new

three-manual organ built by the A. Gottfried Company of Erie, Pa., for Calvary Methodist Episcopal Church of Williamsport, Pa., of which Mrs. Alice M. Bostley Sholl is organist and choir director. Mr. Wase played these selections: Festival Toccata, Fletcher; Cantabile, "Piece Heroique," Franck; Meditation, Lester; "Paean," Timmings; Sonata in D minor, Rogers; "Along the Way," Sanders; "A Song in the Night," Peele; Largo, from "New World" Symphony, Dvorak; Finale in E minor, Frederick Stanley Smith.

Gloryn Eichkern, Detroit, Mich.—Miss Eichkern gave the eighth Sunday afternoon recital in the series at the Central Methodist Church March 9. Her selections were: Prelude (Festival Suite), Reif; Spring Song, Macfarlane; Air for G String, Bach; Canonetta, d'Ambrosio; Prelude, Adagio (Third Sonata), Gullmunt; Prelude to "The Deluge," Saint-Saens; Caprice, Sheldon; Toccata in D, Kinder.

Herbert E. Hyde, Chicago—Mr. Hyde, organist and choirmaster of St. Luke's Church, Evanston, gave a recital on the new three-manual Kimball organ at the Church of the Holy Spirit, Lake Forest, Sunday evening, March 23, and played the following program: Sixth Organ Concerto, Handel; Bourree, Third Violoncello Suite, and Small Prelude and Fugue, B flat major, Bach; Spring Song, Mendelssohn; "Menuet a l'Antico," Seeboeck-Hyde; Lullaby (MSS.), Hyde; Gavotta (MSS.), Hyde; Choral Song and Fugue, Wesley; "The Guardian Angel," Piernie; Romance sans Paroles" and "Caprice Heroique," Bonnet.

Daniel R. Philippi, St. Louis, Mo.—In a recital on the Austin organ at the Third Church of Christ, Scientist, St. Louis, Sunday afternoon, March 16, Mr. Philippi, organist and choirmaster of Christ Church Cathedral, played this program: Overture to the Occasional Oratorio, Handel; "Carillon," DeLamar; "La Fleuse" ("The Spinner"), Raff; "The Music Box," Lladoff; Prelude in C sharp minor, Rachmaninoff; Minuet in A, Boccherini; "Ave Maria," Bach-Gounod; Festival March, Carl Wilhelm Kern; "Music of the Happy Spirits," Gluck-Jennings; Gothic Suite, Boellmann.

Herbert J. Austin, Baltimore, Md.—Mr. Austin played a recital March 13 at St. David's Church, Roland Park. His program included these works: Prelude and Fugue in A minor, Bach; Four Chorale Preludes, Bach; Andante Moderato in C minor and Adagio in E, Frank Bridge; Variations on an Old English Melody ("Heartsease"), Geoffrey Shaw; Pastoral and Allegro Vivace, Symphony 1, Vierne; Finale in B flat, Franck.

Cheston L. Heath, Indianapolis, Ind.—Mr. Heath, organist and choirmaster at Christ Church and dean of the Indiana chapter, A. G. O., gave a recital for the Matinee Musicale of Frankfort, Ind., March 3 in the Presbyterian Church of that city. His program was as follows: Allegro Maestoso (First Sonata), Elgar; Arabesque, John Gordon Seely; Londonderry Air, arranged by Sanders; Pastoral and Fugue in G major, Bach; Andante Cantabile (Fifth Symphony), Tschalkowsky; "Marche Russe," Schminke; Concert Overture in B minor, Rogers.

Harry A. Sykes, F. A. G. O., Lancaster, Pa.—In the fourth and last recital, before an audience of 800 people, in his successful Sunday afternoon series at Trinity Lutheran Church, March 2, Mr. Sykes played a Bach program which included: Chorale Prelude, "In Dir Iste Freude"; Prelude in E flat minor; Prelude and Fugue in A minor; "Ye Foes of Man, Your Might Is Shaken," Passacaglia; Air in D; "My Heart Ever Faithful"; Adagio in A minor; Fugue in G (a la Gigue).

F. Carroll McKinstry, Montpelier, Vt.—In a recital Sunday evening, March 2, at Christ Episcopal Church, Mr. McKinstry played this program: Chorale in A minor, Franck; "Will-o'-the-Wisp," Nevins; Evensong, Martin; "Piece Heroique," Franck; "Massa" in the Cold, Cold Ground, Foster-Lemare; Intermezzo, Callaerts; Londonderry Air, arranged by Coleman; First Sonata in G minor, Becker.

Adolph Steuterman, Memphis, Tenn.—In his recital at Calvary Episcopal Church Sunday afternoon, Feb. 23, Mr. Steuterman played: "Carillon," Vierne; "By the Brook," de Boisdefre; "Forest Murmurs" (from "Siegfried"), Wagner; Prelude and Fugue in E minor, Bach; "Souvenir," Kinder; Elegy, Harry J. Steuterman; Chorale in A minor, Franck; Sketches of the City, Nevins.

Mr. Steuterman played a recital at the First Presbyterian Church of Greenwood, Miss., Feb. 25. The program included: "Carillon," Vierne; "Venetian Love Song" and "Gondoliers," Ethelbert Nevins; Two Chorale Preludes ("O Sacred Head" and "In Thee Is Joy"), Bach; "In Bethle-

hem's Town," Carl F. Mueller; "Will-o'-the-Wisp," Gordon Balch Nevins; "By the Waters of Minnetonka," Lleurance; A Southern Fantasy, Hawke; Humoresque, Dvorak; "Grand Choeur," Rogers; Evensong, Johnston; "Marche Pittoresque," Kroeger.

Pearl Haug, New York City.—Miss Haug gave a recital in the Church of the Resurrection, Richmond Hill, Feb. 7, assisted by the girls' choir of the church, of which she is director. The organ numbers were as follows: Chorale and Fugue, Camidge; Prelude ("The Blessed Damozel"), Debussy; Scherzo in G minor, Bossi; Toccata in C major, Bach; Chorale, "O Sacred Head," Bach; Chorale, "In dulci Jubilo," Bach; "Noel Polonais," Gullmunt; "Noel Ecossais," Gullmunt; "Rhapsodie Catalane," Bonnet.

Dr. Alle D. Zuidema, Detroit, Mich.—Mr. Zuidema, organist of the Jefferson Avenue Presbyterian Church, inaugurated his third series of Lenten recitals Wednesday evening, March 19, with the following program: Pastoral, Bach; Twilight Sketches, Lemare; "Forlane," Aubert; "The Ebon Lute," Lester; "Chant de May," Jongen; Cello solos, "Celtic Poem," Bantock; "Air d'Eglise," Stradella (Georges Miquelle, Detroit Symphony Orchestra); Sonata in the Style of Handel, Wolstenholme; Humoresque, Yon; Concert Scherzo in F, Purcell J. Mansfield.

Carl F. Mueller, Montclair, N. J.—Mr. Mueller presented a novel program for his "hour with the organ" at the Central Presbyterian Church on the evening of March 5. The selections played were music inspired by great paintings and each number was illustrated with a slide shown by courtesy of the Metropolitan Museum of Art of New York. The organ offerings were: "Angelus" (from "Scenes Pittoresques"), Massenet; "Spasializio," Liszt; "Japanese Color Prints" — "A Young Girl in the Wind" and "Evening Snow at Fujiyama," Marsh; "Paradise," Fibich; Prelude to "The Blessed Damozel," Debussy; "The Old Castle" (from "The Picture Exhibition"), Moussorgsky; "A. D. 1620," MacDowell.

Robert Allen, A. A. G. O., New Bedford, Mass.—In a recital Sunday afternoon, Feb. 23, at the Unitarian Church Mr. Allen played: Sonata in the Style of Handel, Wolstenholme; Largo, Handel; Fantasia in E minor ("The Storm"), Lemmens; "The Answer," Wolstenholme; Londonderry Air, arranged by Coleman; Gavotte, Gluck; Grand March from "Aida," Verdi.

Rachel A. Boldt, Detroit, Mich.—Miss Boldt, organist of the Cosmic Temple, played the sixth recital in the 1930 series at the Central Methodist Church Sunday afternoon, Feb. 23, presenting these numbers: "Laudate Dominum," Sheldon; Andante Cantabile in B flat, Tschalkowsky; Scherzo, Meale; "Liebestraum," Liszt; Nevins; "La Concertina," Yon; Liberty March, Frysinger; Intermezzo, Rogers; "Finlandia," Sibelius; Vesper Hymn, Truette.

Howard E. Brewer, New Britain, Conn.—Mr. Brewer played the following selections in a recital at the First Baptist Church March 7: "Fantasia Triumphant," Dubois; Romance in F minor, Tschalkowsky; Chorale, "Break Forth," and Prelude in G major, Bach; "Kamennol Ostrow," Rubinstein; "Orientale," Cui; "An Indian Legend," Candlyn; "The Swan," Saint-Saens; "Anitra's Dance," Grieg; Overture to "Pearl of Bagdad," Loretz.

Farris A. Wilson, Louisville, Ky.—Mr. Wilson, organist of the Crescent Hill Presbyterian Church, gave a recital at Friedens Evangelical Church in Indianapolis on the new three-manual Pilcher organ Feb. 23. His program included: "Lamentation," Gullmunt; "Adoration," Arabalozza; "Plegaria," Urteaga; "Evensong," Martin; "In Summer," Stebbins; Cradle Song, Schubert; Meditation, "Thais," Massenet; "Echoes of Spring," Friml; Fanfare, Lemmens; Suite, "In India," Stoughton; "Shepherd Song," Merkel; Berceuse in B flat, Dickinson; "Finlandia," Sibelius.

Wallace A. Van Lier, Mus. B., Lake Placid Club, N. Y.—In his recital at the Lake Placid Club Agora on the large Austin organ Sunday evening, March 16, Mr. Van Lier played: Processional, Stewart; "At Evening," Buck; "Song of India," Rimsky-Korsakoff; Concert Caprice, Kreisler; Berceuse from "Jocelyn," Godard; "Jagged Peaks in the Moonlight" and "Wind in the Pine Trees," Clokey; "Evening Star," Wagner; "Finlandia," Sibelius.

On March 9 the program contained these selections: Prelude in C minor, Bach; Spring Song, Macfarlane; Morning Serenade, Lemare; "Chanson Joyeuse" (new), Macfarlane; Serenade, Drigo; Caprice, Kinder; Berceuse, Bonnet; "Rhapsodie Catalane," Bonnet.

Programs of Organ Recitals of the Month

Rupert Sircom, New York City.—Mr. Sircom, organist and choirmaster of St. Thomas' Chapel, played a recital March 30 at the Calvinistic Congregational Church of Fitchburg, Mass. His offerings included: Bourree, from Seventh Concerto, Handel; Chorale Prelude on "Stracathro," Noble; Prelude and "Liebestod" from "Tristan and Isolde," Wagner; Gavotte in G minor, Rameau; "Carillon," Vierne; Andante Cantabile from "Symphony Pathétique," Tschalkowsky; Allegro vivace, from First Symphony, Vierne; Finale, from First Sonata, Gullmunt.

Mr. Sircom played the recital Feb. 26 in the series on the new organ at St. Paul's Chapel, New York, and presented this program: Sonatina, from "God's Time Is Best," Bach; Bourree, from Seventh Concerto, Handel; Meditation on "Ave Maris Stella," Grace; Psalm-Prelude on the Welsh Hymn "Rhosymedre," Vaughan Williams; Psalm-Prelude, No. 3, "Yea, Though I Walk," Howells; Allegro vivace, from First Symphony, Vierne; "Carillon," Vierne.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Recent programs by Mr. Fairclough at the University of Minnesota have been:

Feb. 28—Sonata in A minor (complete), Borowski; "Drink to Me Only," arranged by Miles; Prelude and Fugue in E minor, Bach; Intermezzo, Macbeth; Persian Suite (complete), Stoughton.

March 7—Sonata No. 3 (first movement), Gullmunt; "Will-o'-the-Wisp," Nevin; Chorale Prelude, "We All Believe in One God," Bach; Meditation and Toccata, d'Evry; "The Swan," Saint-Saens; Fanfare in D, Lemmens.

March 14—Toccata in C minor, Rogers; Serenade, Schubert; Unfinished Symphony (first movement), Schubert-Fairclough; "Romance" in D flat, Sibelius; "The Water Sprites' Frolic," Stewart; Nocturne in F, Schumann; Triumphant March in B flat, Parker.

March 21—All Tschalkowsky program: "Nutcracker Suite" (Overture, "Dance of the Candy Fairy," March); Andante Cantabile (String Quartet); "Romance sans Paroles"; Andante ("Symphonie Pathétique"); Andante Cantabile (Fifth Symphony); "Marche Slav" (Paraphrase by Nevin).

March 28—Concert Overture in A, Maitland; "Slater Monica," Couperin-Farnam; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; "Sunday Morning at Gilton," Bendel; Minuet in A, Boccherini; "Morning Mood" ("Peer Gynt"), Grieg; Fugue in E flat ("St. Ann"), Bach; Largo ("New World"), Dvorak; "Pomp and Circumstance," Elgar.

G. Criss Simpson, A. A. G. O., Lawrence, Kan.—Mr. Simpson played the vespers recital at the University of Kansas March 16, presenting the following program: Allegro from Sixth Symphony, Widor; "Stella Matutina," Dhalier; Vivace from Second Trio-Sonata, Bach; "Le Vallon Calme," Cellier; Prelude in E flat, Bach; "Love Song," G. Criss Simpson; Prelude and Fugue in G minor, Dupre.

James W. Bleecker, A. A. G. O., New York City.—In his monthly Sunday evening recital at Christ Church, West Thirty-sixth street, March 30, Mr. Bleecker played: Sonata in B flat, Mendelssohn; Andante, Fifth Symphony, Beethoven; Gavotte, Durand; "The Swan," Saint-Saens; Scherzo in G minor, Bossi; Nocturne, Op. 9, No. 2, Chopin; Prelude and Fugue (Little Eight), Bach.

Sheldon Foote, F. A. G. O., El Dorado, Ark.—Mr. Foote is giving what are called "listeners' hours of organ music" on the four-manual Skinner organ at the First Methodist Church of El Dorado under the auspices of the A. G. O. His programs have included these:

Feb. 16—March and Chorus ("Tannhäuser"), Wagner; "Souvenir," Drlia; "Will-o'-the-Wisp," Nevin; Sonata in A, Mendelssohn; "The Bells of St. Anne," Russell; Toccata in D, Klinger.

Feb. 2—Grand Chorus in D, Gullmunt; Gavotte-Pastorale, Durand; Londonderry Air, arranged by Lemare; Toccata and Fugue in D minor, Bach; Largo from "New World" Symphony, Dvorak; Fanfare, Lemmens.

Rollo Maitland, Philadelphia, Pa.—In addition to the series of Sunday afternoon recitals which Mr. Maitland played in Irvine Auditorium, University of Pennsylvania, in January, he gave his annual series of Saturday afternoon recitals in February at the Church of the New Jerusalem. All the numbers in both series were played from memory and there were no repetitions. Following were the programs for the February series:

Feb. 1—Toccata and Fugue in D minor, Bach; Cantilene, Matthews; Cantilene Pastorale, Gullmunt; First Sonata, Mendelssohn; Chorale Prelude on "Aurelia," Maitland; "The Magic Harp," Meale; Concert Overture in E flat, Faulkes.

Feb. 8—Toccata in A flat, Heise; Chorale Preludes, "Christ lag in Todes-

banden" and "Erstanden ist der Heilige Christ," Bach; Fantasia on a Welsh March, Best; "Sunrise in Emmaus," S. Marguerite Maitland; Allegretto Grazioso, Hollins; "Will-o'-the-Wisp," Gordon Balch Nevin; "Hosannah," Dubois.

Feb. 15—"Grand Choeur" in A major, Isabel D. Ferris (dedicated to Mr. Maitland); Prelude and Fugue in D minor, Bach; Prelude to "The Deluge," Saint-Saens; First Sonata, Borowski; Fantasia and Chorale, Louis A. Potter; Allegretto in A, Tours; Scherzo from Second Sonata, Mark Andrews; Overture, "Oberon," Weber.

Feb. 22—Second Sonata, Mendelssohn; Adagio in A minor, Bach; Minuet in D major, Mozart; Improvisation, Suite in Eighteenth Century Style, from original themes; "Scherzo Symphonique," R. K. Miller; "Liebestraum," No. 3, Liszt; Toccata from Fifth Symphony, Widor.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—In his recital at Trinity Cathedral March 3 Mr. Kraft played this program: Sonata, Op. 28 (Allegro Maestoso), Elgar; Chorale Prelude, "Lass mich Dein sein und bleiben," Delphin Strungk (1601-1664); Fantasia and Fugue in G minor, Bach; Arabesque, John Gordon Seely; "Meditation a Sainte Clotilde," James; Scherzo, Dethier; "Melodrama," Guiraud-Kraft; "Toccata di Concerto," Lemare.

Charles R. Cronham, Portland, Maine.—In his municipal recital at the city hall Sunday afternoon, Feb. 23, Mr. Cronham played: "March of the Men of Harlech," Welsh Air, arranged by Cronham; Evensong, Martin; "The Music Box," Lladoff; "Nymphs and Fauns," Bernberg; Canonetta, Loewe; Oriental Sketches, Gillette; "Old Man River," arranged by Cronham; "Variations de Concert," Bonnet.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe played as follows in his recital on the evening of Feb. 26 at the South Congregational Church: Passacaglia, Frescobaldi; Fantasia, Pachelbel; Prelude and Fugue (F major), Buxtehude; Larghetto, Bassani; Five Chorale Preludes, Brahms; "Siegfried" Idyl, Wagner; "In Modo Religioso," Glazounoff; Finale (First Symphony), Maqualere.

In a recital at the home of E. H. Cooper in New Britain Mr. Beebe played: Fantasia (C minor), Adagio (Third Trio-Sonata) and Canzona, Bach; Evening Song, Schumann; "Liebestod" ("Tristan and Isolde"), Wagner; "En Bateau," Debussy; Prelude to "La Damselle Elue," Debussy.

Professor F. E. Schoenbohm, Mus. B., Clinton, Iowa.—In a recital Jan. 19, at the chapel of Wartburg College Professor Schoenbohm played this program: Toccata and Fugue in D minor, Bach; "Dreams," Wagner-Jekyll; "Invocation," Mally; "Marche Funebre et Chant Seraphique," Gullmunt; Londonderry Air, arranged by Coleman; "Memories," Scholin; Sonata in E minor, Rogers.

Samuel A. Baldwin, New York City.—Professor Baldwin's Wednesday and Saturday afternoon programs at the College of the City of New York in March included the following offerings among others:

March 2—Allegro from Sonatina, Op. 74, Karg-Elert; "Scena Pastorale," Bossi; Prelude and Fugue in A minor, Bach; "Minnelied," Brahms; Intermezzo from "Storm King" Symphony, Dickinson; Concert Study No. 1, Yon; Andante Cantabile from String Quartet, Tschalkowsky; "Les Preludes," Liszt.

March 5—Trumpet Tune and Air, Purcell; Chorale Prelude, "O Man, Bemoan Thy Grievous Sins," Bach; Concert Fugue in G major, Krebs; "Dreams," McAmis; "The Old Castle," Moussorgsky; "Plece Heroique," Franck; Nocturne, Grieg; Sonata, "The Ninety-fourth Psalm," Reubke.

March 12—"Concerto Gregoriano," Yon; Andante from Fifth Symphony, Beethoven; Toccata and Fugue in D minor, Bach; Chorale Prelude, "Deck Thyself, My Soul" and "My Inmost Heart Rejoiceth," Brahms; "Petite Pastorale," Ravel; "Lamentation," Gullmunt; "Momento Musicale," Op. 94, No. 2, Schubert; "Chimes of Westminster," Vierne.

March 16—Concert Overture in C major, Hollins; Adagio, Vivaldi; Concert Prelude and Fugue, Faulkes; Chorale Preludes, "All Men Are Mortal" and "In Thee Is Gladness," Bach; Gavotta, Martini; Toccata in E flat major, Russell V. Hupp; Spring Song, Mendelssohn; "Grande Plece Symphonique," Franck.

On March 19 and 23 Professor Baldwin gave programs of works of Bach.

Charles F. Black, Jamestown, N. Y.—In an "hour of worship through music" at the First Presbyterian Church on Feb. 23 Mr. Black played this program: Toccata and Fugue in D minor, Bach; "My Peace Thou Art," Schubert; Canon in B minor, Schumann; "A Strain of Song Seems Drifting," Brahms; Finale, from First Sonata, Gullmunt; Andante Cantabile, from Symphony 4, Widor; "In the

Shadow of the Old Trees," from "Longwood Sketches," Swinnen; "The Squirrel," Weaver; Evensong, Johnston; "Entrance of the Little Fauns," Pierne; "A Song of India," Rimsky-Korsakoff; Concert Variations in E minor, Bonnet.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following programs at the Church of the Pilgrims in short recitals before the evening service:

March 9—Chorale Prelude, "Rejoice, Thou Christian Soul," Bach; Introduction, Fugue and Magnificat, from Symphony to Dante's "Divine Comedy," Liszt.

March 16—Toccata and Fugue in D minor, Bach; Fantasia in C major, Franck.

March 23—Scherzoso, Rheinberger; "Clair de Lune," Bonnet; "Sortie," Dubois.

March 30—Fantasia, No. 5, in D minor, Merkel; "Morceau de Concert," Op. 24 (Prelude, Theme, Variations and Finale), Gullmunt.

Stanley E. Saxton, Saratoga Springs, N. Y.—In a historical recital at Skidmore College March 19 Mr. Saxton played: Concerto No. 10, Handel; "Noel sur les Flutes," d'Aquin; Fantasia in F, Mozart; Gavotta, Martini; Fantasia and Fugue in B flat, Boely.

On March 10 Mr. Saxton played this program: Passacaglia in C minor, Bach; "The Afternoon of a Faun," Debussy; Alpine Suite, Benna Moie.

George Henry Clark, Oak Park, Ill.—Mr. Clark, organist and choirmaster of Grace Episcopal Church, gave the first of a series of six recitals at his church Sunday afternoon, March 9, playing the following compositions on the large four-manual Casavant organ: "Grand Choeur," Salome; Melodie in E major, Rachmaninoff; Londonderry Air, arranged by Lemare; "Clair de Lune," Karg-Elert; Bourree, Bach; "Pilgrims' Chorus," Wagner; Fugue in C major, Buxtehude; Gavotte in F, Martini; Concert Variations, Bonnet.

Norman Coke-Jephcott, F. R. C. O., F. A. G. O., Utica, N. Y.—Mr. Coke-Jephcott played the last of his noonday recitals for the season at Grace Church Feb. 27 and his offerings were as follows: Concert Overture in B minor, Rogers; Can-

tabile, Symphony 5, Widor; "The Swan," Saint-Saens; "War March of the Priests," Mendelssohn.

On Feb. 20 he played this program: Fugue in D minor (the Giant), Bach; "Benediction," Dubois; Symphony 2 (Pastorale, Andante, Finale), Widor.

Henry F. Seibert, New York City.—In his program at the Town Hall Feb. 21 Mr. Seibert played: "Liebestod," from "Tristan and Isolde," Wagner; Sketch in D flat, No. 4, Schumann; "O Sacred Head," Bach; Sonata in D minor (Grave Maestoso, Allegro), Pagella; "Evening Bells and Cradle Song," Macfarlane; "Onward, Christian Soldiers," Whitney-Sullivan; Caprice, Kinder; American Rhapsody, Yon.

Guy Filkins, A. A. G. O., Detroit, Mich.—Mr. Filkins played these compositions in the sixth informal Sunday afternoon recital at the Central Methodist Church March 2: "Marche Militaire," Schubert; "Eklog," Kramer; Sketches from Nature, Clokey; Improvisation after reading an original poem by Toomey; Toccata, "Thou Art the Rock," Mulet.

On March 16 Mr. Filkins played a Wagner program consisting of these compositions: War March ("Rienzi"); Prize Song ("Die Meistersinger"); Prelude to "Parsifal"; March and Chorus ("Tannhäuser"); "Forest Murmurs" ("Siegfried"); "To the Evening Star" ("Tannhäuser"); "Liebestod" ("Tristan and Isolde"); "Pilgrims' Chorus" ("Tannhäuser").

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in recent popular programs at the Philharmonic Auditorium have included: Prelude to "Parsifal," Wagner; Barcarolle from "Oberon," Weber; "Warum?" Schumann; "The Guardian Angel," Pierne; "Romance," Rubinstein; "Celestial Triumph," from "Mefistofele," Boito; Prelude and Fugue in F (new), Ray Hastings.

Russell Hancock Miles, Urbana, Ill.—Professor Miles played the following program in the Sunday afternoon recital at the University of Illinois Feb. 23: Festival Prelude, "Ein Feste Burg," Faulkes; Andante Espresso, Capocci; Sonata in D minor, Mendelssohn; Fantasia, Dubois; Prelude, Samazeulh; Intermezzo, Szallit.

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Programs of Organ Recitals of the Month

Walter Blodgett, Chicago—Mr. Blodgett, organist of the First Unitarian Church, played the following organ numbers at a musical service in the Rockefeller Chapel at the University of Chicago Sunday afternoon, Feb. 16: Sonata in the Style of Handel, Woistenhof; Chorale Prelude, "O Man, Bemoan Thy Fearful Sins," Bach; Short Prelude in G minor and Lesser Fugue in G minor, Bach; Prelude in B minor and Chorale Prelude, "I Call on Thee, Jesus," Bach.

Harold D. Smith, Ithaca, N. Y.—Professor Smith, Cornell University organist, played a Bach program March 14 and a Wagner program March 21. Feb. 28 he presented works of Cesar Franck, as follows: "Piece Heroique"; Prelude, Fugue, Variation; Chorale No. 2, B minor; Sonata for Violin and Piano (Recitativo-Fantasia and Allegretto poco mosso); Chorale No. 3, A minor.

William Robinson Boone, Portland, Ore.—Mr. Boone gave a recital on the four-manual Möller organ in the First Presbyterian Church of Portland Feb. 23, playing this program: Allegro Appassionato, Guilman; "Dreams," McAmis; Sketch No. 4, Schumann; "Sonata Tripartite," Gordon Balch Nevin; "In the Park," H. P. Hopkins; "The Squirrel," Weaver; "Deep River," Old Negro Melody; "Dance of the Bells," Rebikoff; "Marche Heroique," Saint-Saens.

Paul Bennyhoff, Miami, Fla.—Mr. Bennyhoff gave the following program in a recital at Trinity Episcopal Church Sunday afternoon, March 9: "Piece Heroique," Franck; Spring Song, Macfarlane; Canon in B minor, Schumann; Prelude and Fugue in A minor, Bach; "In Summer," Stebbins; "Eventide," Frysinger; "The Answer," Woistenhof; "The Chimes of Westminster," Verne.

Isaac Lucius Battin, F. A. G. O., Raleigh, N. C.—In his recital at Meredith College Sunday afternoon, March 2, Mr. Battin, director of the school of music, played: "Alleluia," Dubois; "Chant Pastoral," Dubois; Fugue in E flat, Bach; Morning Serenade, Verne; Sonata No. 2, in C major, Mendelssohn; Andantino in D flat, Lemare; Concert Overture in E flat, Faulkes.

Robert A. Irvin, Monroe, La.—Mr. Irvin, organist of Grace Church, gave the first of a series of four Lenten recitals Sunday evening, March 16, and played this program: "Overture Triomphale," Ferrata; Andante Cantabile from String Quartet, Tchaikowsky; "At the Foot of Fujiyama," Gaul; Toccata and Fugue in D minor, Bach; "The Chimes of St. Mark's, Venice," Russolo; "To a Wild Rose," MacDowell; "Will-o'-the-Wisp," Nevin; Toccata from Fifth Symphony, Widor.

Margaret Whitney Dow, A. A. G. O., Tallahassee, Fla.—In her Sunday vesper recital at the Florida State College for Women March 2 Miss Dow played: Sonata in C minor, Guilman; Intermezzo, from "Cavalleria Rusticana," Mascagni; Caprice, Deshayes; Pastorale, Best; Allegretto Grazioso, Hollins; "Piece Heroique," Franck.

Claude L. Murphree, Gainesville, Fla.—In his recital at the University of Florida March 9 Mr. Murphree, the university organist, played: "St. Ann's" Fugue, Bach; Old Dutch Lullaby, arranged by Dickinson; Morning Serenade, Truette; "In a Norwegian Village," Clokey; Four Sketches of Bermuda, R. Deane Shure; "An Old Portrait," James Francis Cooke; Chorale Prelude on "Aughton," J. S. Matthews.

On the afternoon of March 24 Mr. Murphree played: Second Suite for Organ, in F minor, Rogers; Prelude and Fugue in G major, Mendelssohn; Suite, "In India," Stoughton.

Joseph C. Beebe, New Britain, Conn.—In a recital at the South Congregational Church March 27 Mr. Beebe played a program of Bach and Wagner compositions which included the following: John Sebastian Bach—Prelude and Fugue in C major; Chorale Preludes, "From God I Ne'er Shall Stray," "By the Waters of Babylon," "Lamb of God, Our Saviour," "When on the Cross the Saviour Hung," "O Man, Thy Grievous Sin Lament" and "See the Lord of Life"; Richard Wagner—"Siegfried's Rhine Journey" ("Twilight of the Gods"); Introduction to Act 3 of "Die Meistersinger"; Prelude to "Die Meistersinger."

Winefrid Ryan, Madison, Wis.—Miss Ryan, organist and director at St. Andrew's Episcopal Church, played the following numbers in a Lenten program Sunday evening, March 9, in which the choir assisted: Sonata 1 (Allegro Moderato), Mendelssohn; "Lamentation," Guilman; Pastorale, Winefrid Ryan; "Contrasts," J. Lewis Browne.

Fred Faassen, Zion, Ill.—In his most recent recitals at Shiloh Tabernacle Mr. Faassen has played:

March 2—"Now That Daylight Fills the Sky" ("Choeur Angelique"), Turner; Pre-

lude in G, Hollins; Chorale Prelude on "Rockingham," Noble; Andante Cantabile from Fifth Symphony, Tchaikowsky; "One Sweetly Solemn Thought," Ambrose; "In the Garden," Goodwin; "Finlandia," Sibelius; Cantilene from Sonata in D minor, Rheinberger; "Northern Lights," Torjussen; Easter Morning Fantasy, Baumgartner.

March 9—"Chant du Soir," Bossi; Impromptu No. 1, Coleridge-Taylor; Sylvan Sketches, Helm; "Dreams," Wagner.

March 16—Sketch in C major, Schumann; "Harmonies du Soir," Karg-Elert; "Hymn of Glory," Yen; Londonderry Air, arranged by Coleman; Solemn Prelude, "Gloria Domini," Noble.

Frederick C. Mayer, A. A. G. O., Columbus, Ohio—Mr. Mayer, dean of music at Capital University, played the following program Sunday evening, March 2, at Bethlehem Lutheran Church, Pemberville, Ohio: "Overture Triomphale," Ferrata; Three Chorales: "Lobt Gott, ihr Christen allzugleich," Buxtehude; "Aus tiefer Not," Bach; "Vater unser im Himmelreich," Bach; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "Song of Consolation," Rosseter G. Cole; "The Day of Judgment," Sonata for Organ, Volckmar; "Pomp and Circumstance," Elgar; Fountain Reverie, Fletcher; Andante Cantabile, Tchaikowsky; "Romance sans Paroles," Saint-Saens; "The Bells of Aberdovey," Stewart; "Finlandia," Sibelius.

Miss Ruth Carlmark, Moline, Ill.—Miss Carlmark, assisted by Miss Esther Malmrose, soprano; Frederick Swanson, violinist, and Mrs. Walter Tillberg, pianist, gave a recital for the Tri-City Organists' Club March 11 at Trinity Lutheran Church, and the program contained these organ selections and instrumental trios: "Suite Ancienne," F. W. Holloway; Instrumental trio, "The Deluge," Saint-Saens; Irish Air from County Derry, Lemare; "Dance of the Bells," Rebikoff; Elegy, Warner; Fountain Reverie, Fletcher; Instrumental trio, Meditation, Mietzke; Finale, F. A. Smith.

Douglas D. Major, L. V. C. M., Goderich, Ont.—Mr. Major, organist and choir-master of Knox Church and supervisor of music in the public schools, gave a recital at his church March 16 and played the following program: Overture to "Figaro," Mozart; "Album Leaf," Granfield; "Tendresse," C. W. Lemont; March and Chorus from "Tannhäuser," Wagner.

Edward A. Hanchett, Dallas, Tex.—Mr. Hanchett, organist of All Saints' Episcopal Church, gave the opening recital on an organ built by the Wicks Company for the First Presbyterian Church of Big Spring, Tex., March 17, playing these numbers: "Suite Gothique," Boellmann; Spring Song, Hollins; Prelude and Fugue in G minor, Bach; Concert Caprice, George E. Turner; Pastorale (First Sonata), Guilman; "Will-o'-the-Wisp," Nevin; "In Moonlight," Kinder; "Pilgrims' Chorus" and "To the Evening Star," Wagner; "Ave Maria," Schubert; Toccata in G major, Dubois.

Regina Sanchez, Wheaton, Ill.—Miss Sanchez, a pupil of Robert L. Schofield, gave the program in the Wheaton College Sunday afternoon organ concerts March 2. She played these compositions: Sonata in A minor, Rheinberger; Chorale, "Allein Gott in der Höh sei Ehr," Buck; Capriccio in F major, Lemaire; March in E flat, Lefebure-Wely; "The Bells of St. Anne de Beaupre," Russell; Berceuse in C, Kinder.

Annual Concert by Canton Choir.

The eleventh annual concert by the choir of St. Paul's Episcopal Church at Canton, Ohio, was given at the Lincoln high school auditorium on the evening of Feb. 27 under the able direction of Ralph E. Clewell, organist and choir-master. The varied program included compositions by Bach, Ippolitoff-Ivanoff, Dett, Harvey B. Gaul, Guion, Massenet, Clokey, Verdi, George B. Nevin, Montani and others.

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Cleveland Notes; Arthur Shepherd's Works Presented

By CARLETON H. BULLIS

Cleveland, Ohio, March 17.—Arthur Shepherd, Cleveland composer, professor of music at Cleveland College, author of the program notes for the Cleveland Symphony Orchestra and former assistant conductor of the orchestra, is the composer of a number of sacred choral works which were featured at the monthly musical service March 2 in the Epworth-Euclid M. E. Church. The program included "O Jesu, Who Art Gone Before," the particularly delightful chorale-like "Deck Thyself, O My Soul," in the Bach style, his arrangement of Rachmaninoff's "Glorious Forever" and "The Lord Hath Brought again Zion." The last-named is a rather extended work of serious and imposing character, modernistic in flavor, and having very effective dramatic moments. Mr. Shepherd conducted the latter work, and Charles D. Dawe, director of music at the church, conducted the other selections.

Gounod's "Missa Solemnis" was sung at the March 9 vesper service in the First Baptist Church, Fairmount boulevard. Under the leadership of C. B. Ellinwood, this choir continues its efforts to bring to public hearing many of the gems of sacred choral literature. Roy Crocker is the organist.

Mrs. Dorothy Barber, for a long time organist at the Knickerbocker Theater, Euclid avenue, has become manager of the theater. She was serving as assistant manager for a time previous to her recent promotion. This consideration given an organist, who would otherwise be out of a job, gives an idea of how to solve the problem of the theater organist who at present is out of luck, provided, however, that the organist is deserving of an executive position. Mrs. Barber has in many ways proved her capabilities, and we wish her much success. The theater owners evidently have confidence in her. Her organist friends also have confidence in her, for they know her faithful efforts in behalf of the Theater Organists' Club, and of her efficiency as an officer of the club in promoting successful social events. The organ at the Knickerbocker, like those at so many of the theaters, is standing unused. The new manager says that she misses playing, but that she enjoys the responsibility of managerial duties.

By the time these items get into print, Andre Marchal, organist of St. Germain-des-Pres, Paris, will have started his series of Bach recitals at the Cleveland Museum of Art. The

dates are March 21, 23, 26, 30, April 2, 6, 9, 13, 16, 18. When Mr. Quimby, curator of music at the museum, was abroad last year he came to know Marchal and to admire his playing of Bach, with the result that Marchal was booked for a visit to America. We plan to comment on the recitals in the next issue. In honor of the visitor the Northern Ohio chapter of the American Guild of Organists is planning a reception and dinner at the museum March 26.

Mr. Kraft's recital at Trinity Cathedral March 3 opened with Elgar's Sonata, a very effective organ number. The Bach G minor, Seely's Arabesque and Dethier's Scherzo were other high spots of the program. Tenor solos were sung by Frank E. Fuller, choir-master and organist of St. John's Church, Youngstown. Mr. Fuller's fine tenor voice has been heard each year at one of Mr. Kraft's series.

On March 4 Albert Riemenschneider gave a recital in the faculty series at Baldwin-Wallace College, Berea. Widor's Sixth Symphony was the feature number. Among other things there were compositions of Bach and several of Wagner, the closing one being the "Ride of the Valkyries."

New Liberty Harp Designed.

A handsome new leaflet describing the Liberty temple harp has been issued by the Kohler-Lieblich Company of Chicago, prominent manufacturers of organ percussions. The makers assert that in this new harp they have achieved the finest possible harp tone and that the construction and mounting of the bars parallel with the resonators produces a tone full of resonance and richness, without any sympathetic interference due to the fact that the notes are four semi-tones apart. The mechanical arrangement of the resonators parallel to the bars also saves space in length as well as depth. A harp of forty-nine notes occupies a space only sixty-five inches overall and only seven and a fourth inches deep. The harp can be increased to sixty-one notes by adding a high octave, twelve notes, on an individual frame which is only twenty-nine and one-fourth inches over all.

Maurice Michaels in Los Angeles.

Maurice Michaels, for thirteen years organist of Fourth Church of Christ, Scientist, at San Francisco, has been appointed organist of Thirteenth Church of Christ, Scientist, at Los Angeles. At San Francisco Mr. Michaels presided over a three-manual Kimball organ designed by him. In his new church he has a four-manual with echo, built by M. P. Möller. Mr. Michaels, in addition to being an organist, is a piano man, and is now associated with the Fitzgerald Music Company at Los Angeles.

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CHURCH MUSIC TEXAS TOPIC

Conference at Southwestern University
—Whitehouse Speaks.

Leaders of church music in Texas met for their second annual Southwestern Church Music Conference at Georgetown, Tex., the first two days of March. The meeting was held under the auspices of Southwestern University, with an attendance of more than a hundred organists, directors and ministers, many of whom came more than a hundred miles. The conference was marked also by the presence of Professor Horace Whitehouse of Northwestern University.

Dean Henry Meyer of Southwestern University acted as chairman for the sessions, and discussion groups and demonstrations of various phases of church music education were conducted by leaders from various churches. The program of the first day included afternoon meetings and a vesper service at which Professor Whitehouse played the organ. Francis de Burgos, director of public school music at San Antonio, conducted his high school girls' choir and the university choir sang under the direction of Dean Meyer. Following the evening banquet Mr. Whitehouse addressed the conference and expressed the thought that while those in attendance could and would learn from their cooperative effort, the directors and church music committees not present were the authorities with whom the ultimate progress must lie. The ministers and prominent laymen are eventually the ones who dictate the musical policies of their parishes. A performance of "The Messiah" by the Laurel Heights Methodist Church choir of San Antonio, David Ormesher, director, concluded the first day.

On the second day there was a concert by the university orchestra, followed by reports from committees of the conference, and then Professor H. Hart Todd of the Southern Methodist University spoke on "Choir Directing and the Chorus Choir." President King Vivion of Southwestern University told of the encouragement which he and the school felt from the efforts of the conference.

Mrs. Gertrude Bailey Recovers.

Mrs. Gertrude Bailey, Chicago organist and member of the faculty of the American Conservatory of Music, has recovered from the accident she met in January, as recorded in The Diapason, and has been able to resume her teaching and other duties. Mrs. Bailey is acting as organist and choir director at the Third Presbyterian Church, on Ashland boulevard, during the absence of Miss Caroline Marshall, who will take an extended vacation. Mrs. Bailey's friends will be pleased to know that the hip fracture which she suffered in falling on the ice has been entirely healed.

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Sixth United Presbyterian Church
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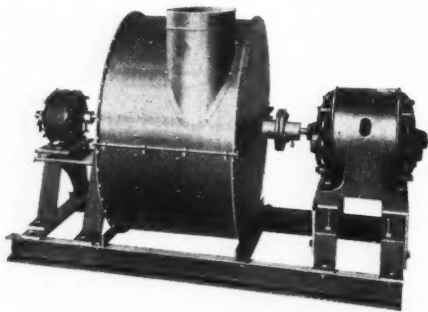
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Many Expressions Show Good Will on Diapason Birthday

Messages of congratulation on the recent twentieth birthday anniversary of The Diapason have continued to reach this office since the publication of a number of these generous expressions in the previous issues. Here are a few words from readers of the paper selected from a long list:

LYNNWOOD FARNAM, NOTED ORGANIST—Congratulations on the celebration of the twentieth anniversary of The Diapason. I subscribed the first year and have since kept an almost perfect file of the publication which is now housed in the library of the Curtis Institute of Music. In 1909 a picture of an organ was something of a rarity, which condition differs very much from the lavish display of consoles, cases and action (as well as monuments of architecture housing various new instruments) which now garnish present-day organ publications. I am delighted to see that you have begun the "Twenty Years Ago" column. Best wishes!

FRANK W. ASPER, SALT LAKE CITY, UTAH, ONE OF THE ORGANISTS OF THE MORMON TABERNACLE—Permit me to congratulate you on the twentieth anniversary of The Diapason. You have built a great monument to yourself in this paper, for I know that it is the result of your policy of fair-mindedness and courtesy. If the growth of the paper has been phenomenal, it has not been especially because it filled a place that none other filled, but because you have built it up in such a way as to be indispensable to the up-to-date organist. May the organists of the country come to appreciate your constructive efforts more and more as time goes on.

JOSHUA R. KNOTT, ORGANIZING SECRETARY OF THE ORGAN CLUB, LONDON, ENGLAND—Having now been a regular reader of The Diapason for over a year, I feel that I must write and say how much I have enjoyed reading and studying your valued paper. You are certainly to be congratulated on maintaining such an excellent standard month by month.

DR. JOHN M'E. WARD, PROMINENT PHILADELPHIA ORGANIST AND PRESIDENT OF THE AMERICAN ORGAN PLAYERS' CLUB—When I recall what a baby you were twenty years ago, all on one sheet, but with a cheerful, hearty smile—and look at you now with fifty-six pages chock full of meat, I am tempted to say to ye editor: "Well done, thou good and faithful servant."

WALTER WISMAR, WELL-KNOWN ST. LOUIS ORGANIST—A bright, blessed and prosperous 1930! Hearty congratulations on twentieth anniversary. Wish you health and continued success.

H. P. SEAVER, PROVIDENCE, R. I.—I wish to add my congratulations on the twentieth birthday of The Diapason to the long list you have received. I fully appreciate your interesting publication and have noted the growth and improvement during the many years in which it has been a welcome visitor to my home. I am proud to have introduced The Diapason to some of my friends who have become permanent subscribers.

SAMUEL J. RIEGEL, MUS. B., ORGANIST AND COMPOSER, OCEANSIDE, CAL.—Please accept my congratulations and compliments on a superb organ journal, twenty years of age by your own confession. I don't hope to improve on the many things others have better said, but while I can't improve, I do heartily approve.

WINSTON A. NEVILLS, RICHMOND, VA.—I consider The Diapason the finest magazine of its kind and regret that I did not subscribe sooner.

H. Alexander Matthews' cantata "The Conversion" was presented at the Leyden Church, Brookline, Mass., on the evening of March 16 by the choir under the direction of Blanche T. Brock, organist and choirmaster.

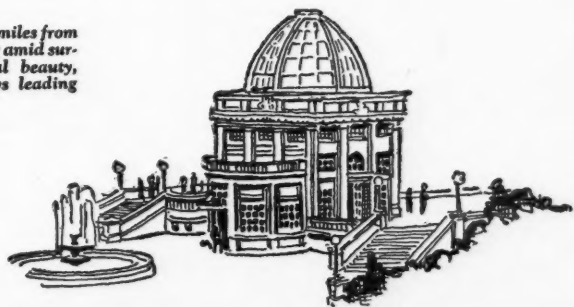


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Overley's Choristers in Concert.

St. Luke's Choristers at Kalamazoo, Mich., a highly efficient body of church singers under the direction of Henry Overley, gave their ninth annual concert Feb. 17 at the Central High School auditorium for the benefit of the choir boys' annual summer outing. The first part of the program was sacred and included such compositions as Palestrina's "Tenebrae Facta Sunt" and an "Italian Carol of St. Michael" by Harvey B. Gaul. The boys' chorus sang "O Lovely Peace" from "Judas Maccabaeus" and "Triumph, Thanksgiving and Honor" by Tschaiikowsky. There were also two negro spirituals arranged by Joseph W. Clokey. In the second part, consisting of secular selections, the composers represented included Lester, German, Foster and others. The parish leaflet in commenting on the concert said: "The choir concert exceeded all predictions and

expectations. The program was made up of unusual but exceptionally interesting numbers which held the attention of the audience from beginning to end. There were no dull numbers and it was inspiring to feel the enthusiasm with which they were received. The choir responded to Mr. Overley's leadership in a way which showed competent and thorough training. The chorus was almost like a fine instrument in the hands of an artist in its tonal quality and response. It was undoubtedly the best work ever done by our choir."

New Contracts for Pilcher.

A list of contracts obtained by Henry Pilcher's Sons, Inc., Louisville, Ky., within the last sixty days, includes the following: Greenville Avenue Christian Church, Dallas, Tex.; Buckner Orphans' Home, Dallas; Unity Evangelical, Paducah, Ky.; Bethel Congregational Church, Ontario, Cal.; First

Church of Christ, Scientist, Flushing, N. Y.; Deaderick Avenue Baptist Church, Knoxville, Tenn.; First Congregational Church, LaCrosse, Wis. The instruments at Ontario, Cal., Knoxville, Tenn., and La Crosse, Wis., will be three-manuals.

Choral Festival in Uganda.

The first native choral festival to be held in Uganda took place recently at Namirembe Cathedral, according to the Musical Times of London. The three chief choirs in the country (those of the cathedral, the Budo Boys' School and the Gayaza Girls' School) sang anthems by Vittoria, Palestrina, Tallis, Gibbons, Purcell, Bach and Mozart, and the massed choirs of 1,200 voices, accompanied by the native instrumentalists from the band of the King's African Rifles, sang hymns, the tunes including the "Londonderry Air," "Sine Nomine," "Lasst uns erfreuen," "Hallelujah," "London New" and "Ebenezer."

Two Lenten Series and Other Recitals for San Francisco

By WILLIAM W. CARRUTH

San Francisco, Cal., March 17.—A second series of half-hour recitals by the organists of the bay region is announced by Howard E. Couper, musical director of the Chapel of the Chimes, Oakland, who says that, even as the interest which slowly created a symphony audience in our midst was the result of persistent education, so must the effort of those who love the serious music of the organ be tireless in keeping such music before the public. As this seems to be a year of special activity in organ circles, with noted visiting artists, the Guild recitals, the Lenten series in Trinity Church, and the broadcasts from the Chapel of the Chimes, it would appear that everyone is doing his bit.

Harold Mueller, A. A. G. O., organist of St. Luke's Church, San Francisco, will be heard on the evening of March 20 at 6:30 in the Chapel of the Chimes. The program, broadcast over station KTAB, is as follows: Air from Suite in D, Bach; Rondo, "Soeur Monique," Couperin; Andante from "Grande Piece Symphonique," Franck; Fanfare in D, Lemmens; Evensong, Martin; Scherzo from Second Symphony, Vienne. Mrs. Ethel Long Martin of the First Methodist Church, Alameda; Carolyn Jevons of the First Baptist Church of Berkeley; Connell Keefer Carruth, F. A. G. O., of Mills College and St. Paul's Episcopal Church, Oakland, and Elizabeth Woods of Trinity Methodist Church, Berkeley, will be heard in subsequent programs of the series.

Feb. 27 Miss Virginie de Fremery, organist of the First Unitarian Church of Oakland, played: Londonderry Air, arranged by Archer; Allegro Cantabile from Symphony 5, Widor; Berceuse and "Carillon," Vienne; Arioso, Bach; "The Quest," Gillette; Humoresque, "The Barrel Organ," Yon; "The Guardian Angel," Piere. On March 6 Walter B. Kennedy of the First Presbyterian Church, Oakland, played: Allegro from Sonata 4, Guilman; Litany, Schubert-Eddy; "Herbstnacht," Frysinger; Pastorale, Kullak, and Andante from "Symphonie Pathetique," Tschalkowsky. On March 13 Ethel Whytal, A. A. G. O., of the First Congregational Church, Oakland, and staff organist of the Chapel of the Chimes, played this all-American program: Pastorale, Foote; "Scherzo Symphonique," Federlein; "The Swan," Stebbins; Bourree in D, Wallace Sabin, and Roulade, Seth Bingham.

A series of recitals by Guild members will be given at Trinity Episcopal Church, San Francisco, Thursday evenings at 8:30 during the Lenten season. The schedule is as follows: March 20, Warren D. Allen, organist of Stanford University, assisted by Austin W. Sperry, baritone; March 27, Raymond White, of the French Church, assisted by Harrison Coles, tenor; April 3, Benjamin S. Moore, Trinity's organist and choir director, assisted by Mrs. Eva G. Atkinson, contralto, and Hother Wismer, violinist, and April 10, William W. Carruth, organist of Sherith Israel Synagogue, assisted by Charles F. Bulotti, tenor.

Harold Mueller, A. A. G. O., announces a series of quarter-hour Lenten recitals at St. Luke's Episcopal Church, San Francisco, preceding the weekly prayer service Thursday afternoons at 4:30.

March 10 the San Francisco Theater Organists' Club of local 6 gave the highly anticipated midnight show at the R. K. O. Orpheum to a record attendance of its members, friends, certain representatives of the press and others interested. The following from the pen of Ben J. Holladay describes one of the features of the program: "The most important number on the somewhat kaleidoscopic program—and without doubt the most effective—was Buss McClelland's two-console novelty. Opened in a darkened house, with the big Robert Morton console twisting up

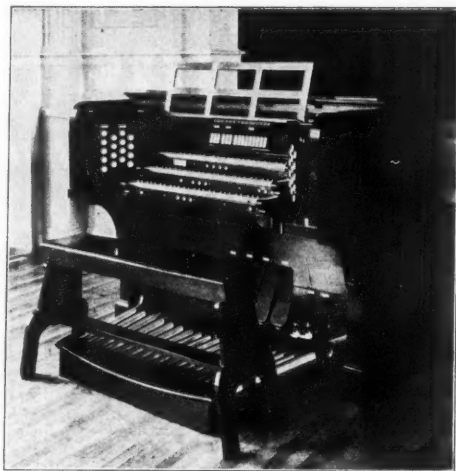
into view (as only the R. K. O. organ elevator can twist it), with a deep spot disclosing noone playing the keys but plenty of organ being heard just the same. After several eleventh chords and changes and rolled tibias, white spot flashed on Buss at a miniature white console over in one of the decorative niches that flank both sides of the auditorium. Buss was playing from this baby set-up of two manuals, six pistons, an octave of pedals and shade levers for the echo and pit divisions, and the effect was good for a laugh from the invited highbrows. Bussy then begged to announce the creator and builder of the auxiliary midget: John McCartney, who sat down to his thousand-dollar toy and played 'My Old Kentucky Home.' * * * A word about John McCartney. Johnny is an inhabitant of Seattle, where he has been connected with theater organs for some time. His midget console is the first ever constructed, and the one he has brought here for Buss is, of course, the first in this city. These small consoles are popular in the northwestern city, he says, and he hopes to create a demand for them here."

Ross Lectures at Union Seminary.

Hugh Ross, conductor of the Schola Cantorum of New York, gave a series of three lectures last month at the school of sacred music of Union Theological Seminary, of which Dr. Clarence Dickinson is director, on the subject of Tudor church music. He made the class into an impromptu chorus and demonstrated the many points to be particularly observed in the performance of such Tudor anthems as Thomas Tallis' "If Ye Love Me," Gibbons' "God Is Gone Up" and "Hosanna

to the Son of David," Farrant's "Call to Remembrance, O Lord" and Peer-son's "Upon My Lap My Sovereign Sits." He traced the development of the madrigal form of anthem both on the continent and in England, showed the relation of the sacred and secular forms, and treated especially that which, he averred, was too often neglected, the influence exerted upon all music of the time by the Protestant Reformation. Those attending were supplied with manuscript tables of information concerning Tudor composers and their works compiled by Mr. Ross especially for the class.

Casimir Stuetzer, for a score of years organist of the Church of the Holy Ghost at New Hyde Park, L. I., N. Y., died suddenly Feb. 16, at his home. Mr. Stuetzer moved to New Hyde Park sixty years ago. Two months ago, at the age of 86, he was forced to abandon his work.



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Catholic Church Music; Hints for Those in Charge

By ARTHUR C. BECKER

The following is a list of solos suitable for low mass. In many churches at the principal low mass on Sundays the organist will play selections during the mass and at the offertory engage a soloist. It is for these that I have selected the following numbers and believe they will prove satisfactory for the Catholic service.

As English is permitted at low masses, I have included a number of English sacred songs in the list:

LATIN.

"Ave Maria", Augusto Rotoli.
"Ave Maria", C. F. Hanson.
"Ave Maria", Franz Abt.
"Ave Maria", Joseph N. Moos.
"Ave Maria", Percy Kahn.
"Ave Maria", Bailey.
"Ave Maria", Grant-Schaefer.
"Panis Angelicus", Cesar Franck.
"Salve Regina", C. Henshaw Dana.
"Regina Coeli" (Easter), L. Gastinel.
"Cristo Trionfante" (Easter), Pietro Yon.
"Parce Domini", Gounod.
"Beati Qui Diligunt Te", Dudley Buck.

ENGLISH.

"Crucifix" (duet with tenor and baritone), Faure.
"My Redeemer and My Lord", Sullivan.
"I Know That My Redeemer Liveth", Handel.
"He Shall Feed His Flock", Handel.
"Fear Not Ye, O Israel", Dudley Buck.
"Hear Thou My Prayer", Bernard Hamblen.
"O God, Thou Art My God Alone", Brown.
"Let Not Your Heart Be Troubled", Oley Speaks.
"O Faithful Cross", Pietro Yon.

IS YOUR ADDRESS CORRECT?

Readers of The Diapason are urgently requested at this time of the year to see to it that their names and addresses are correct on our mailing lists. If the label on your paper is not accurate you will do yourself as well as The Diapason a favor by notifying us at once. By means of a postal card you may save this office and the postoffice a great deal of unnecessary labor and at the same time obviate the possibility of your not receiving your copy of the paper. Do it now! Do not yield to that lazy impulse and then after several months complain bitterly because you are not getting The Diapason.

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POSITION WANTED—YOUNG MAN 28 years and married desires connection with service department. Make installations complete, including tuning and regulating. Nine years of valuable experience installing and rebuilding. Not lazy. No booze. Location immaterial. Address D-2, The Diapason. [tf]

POSITION WANTED—ORGAN SALESMAN with splendid following desires a change. High-class company only considered. Available April 1. Address D-6, The Diapason.

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POSITION WANTED—COLLEGE ORGANIST, A. A. G. O., with wide experience in Evangelical churches, wants substituting for the summer in Chicago, Cleveland or Pittsburgh. Good references. Available after June 1. Address D-4, The Diapason. [tf]

SPEND YOUR SUMMER VACATION in Miami. Swap organ jobs with me for a month or two. Church service and broadcasting six evenings a week. Communicate with Everett Jay Hilty, N. A. O., First Christian Church, 230 Northeast Fourth street, Miami, Fla.

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WANTED—MISCELLANEOUS.

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WANTED—TO BUY USED FRONT display and dummy pipes, any size. Write Apt. 2E, 4306 Forty-sixth street, Sunny-side, N. Y. [5]

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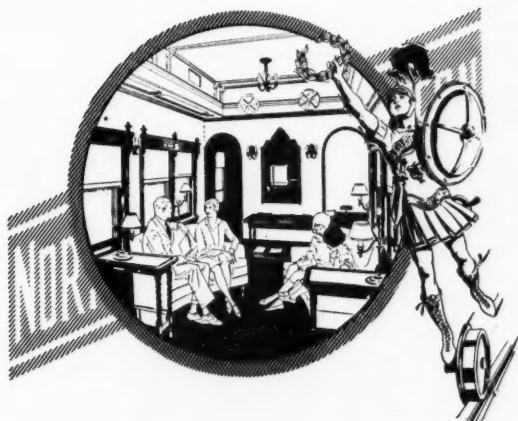
FOR SALE—HUTCHINGS THREE-manual organ in splendid condition; thirty-three speaking stops, tracker action; Orgoblo, 25 cycle, 2 H. P. unit. Excellent pipes. Inquire, Rector Grace Episcopal Church, Lockport, N. Y. [4]

FOR SALE—REED ORGANS. Several second-hand two-manual and pedal reed organs in excellent condition may be purchased at reasonable figures. At present in New York City. Address B-4, The Diapason. [tf]

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The New Organist, or a Plea to Junk Antiquated Ways

By T. CARL WHITMER

The old organist was a dignified and noble creature, from the standpoint of the finest pianists and singers. He phrased well when the page turning permitted and the plunging combinations said he could. He left his personality on his hatrack, except for a very few souls who couldn't help being vital in spite of everything.

Now cometh the new organ. But audiences do not care much for an organist—that is, in a recital. This is not only because they take him for granted (don't they pay the salary of one in church?); it is also because he is impersonal and non-human. He usually hides his personal light under a bushel or his bushel of personality under light music. Organs are the only instruments on which the player thinks it godlike to shed his inner self. Most of the men I have heard get that ultra-ecclesiastical quack into their playing. They carry the theories of supposed churchly conduct over into organ recitals and their virile pieces sound like hardtack; their organ story is as one told by some pale spinster—like some man afraid of his shadow.

The great works were infused with love. Why do you men infuse them with the technical reflections of artificial ice?

Color (registration) should not be applied in spots (such were the old ways). To improve in this organists will have to study orchestration of the finest works just to find out what constitutes the function of color. Color must not be spotty; it must evolve; it must unfold; there must be color continuity. What I have heard is chiefly like that which the child badly taught does: he draws his outline and then colors it, thereby super-imposing color instead of drawing with color. Our modern organs have grades like a color chart and the organist uses them as if he did not have a highly centralized instrument. He heaps abuse upon the builder and when the best makers place things for his convenience he goes back to grandfather methods after all. What good does your modern instrument do you unless you become an artist? You are using old methods of thought. Freshen your methods, for they belong to the tracker action stage of the game. (Perhaps you have a tracker brain?) And keep in mind that the craft of

composition will have to be studied to find out your scheme. Do not follow organ tradition. Follow the tradition of great artists on the violin and in orchestral composition. Organ traditions were based upon Puritanism, organ mechanics and a god in whiskers.

There are signs of the times, however, in the matter of memorizing recitals. The men who carry their music around like a school-girl are becoming fewer. The only question involved is repertoire. It limits the number of pieces played in a given year; but if the artistry be greater, let the very good work proceed. It is the only way in which the organist can phrase unobstructedly and the only way in which he himself can hear in a sure way what he plays.

Only one man in all western Pennsylvania has had the knowledge and courage to improvise publicly in the way it is understood by the great Frenchmen—and he has just recently gone to Ohio. There are not five men in the whole country who do it. At neither the Memphis recitals of the Guild nor the Toronto N. A. O. week was there improvisation.

The old idea of improvisation is a slimy, slippery sort of musical palaver. Lots of men can do that, and they admit their talent. But real improvisation must be a daily study, from the ground up, of applied use of structure and form and style with the creative idea always in the foreground. When you can do these things you will be willing to play to somebody besides the janitor and yourself. Some men do not try to do it because they "hate to do what is not fit to print." But as I said to one such, all improvisers have passed through that period of tadpole ideas, but finally the real bullfrog comes forth. Besides, not all that Bach wrote was up to the best of his standards.

An extended and extensive hearing of organ recitals has quite fully impressed some of us with the above findings. The new organ should become the source of a plastic treatment. The old mechanism has been scrapped by the builders with fine sportsmanship. So, now, the old treatments based upon the old mechanism must also be thrown on to the same big heap. Junkable methods must go. Some of you then will have recitals to play and audiences to listen.

Under the direction of Eugene Devreux, F. A. G. O., the choir of St. Paul's Church at Minneapolis, assisted by the Minneapolis String Trio, gave a concert March 3. The composers represented on the program included Rossini, Burleigh, Mark Andrews, Elgar, Mendelssohn, Schubert, Eaton Fanning and others.



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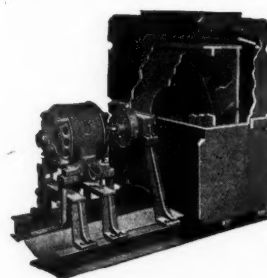
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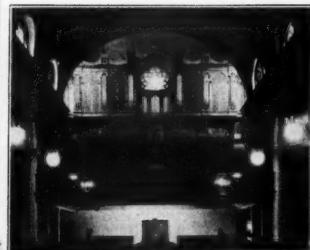
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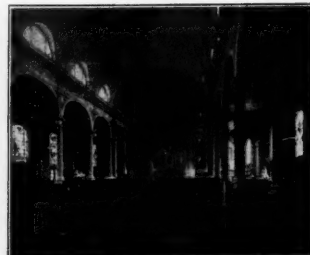
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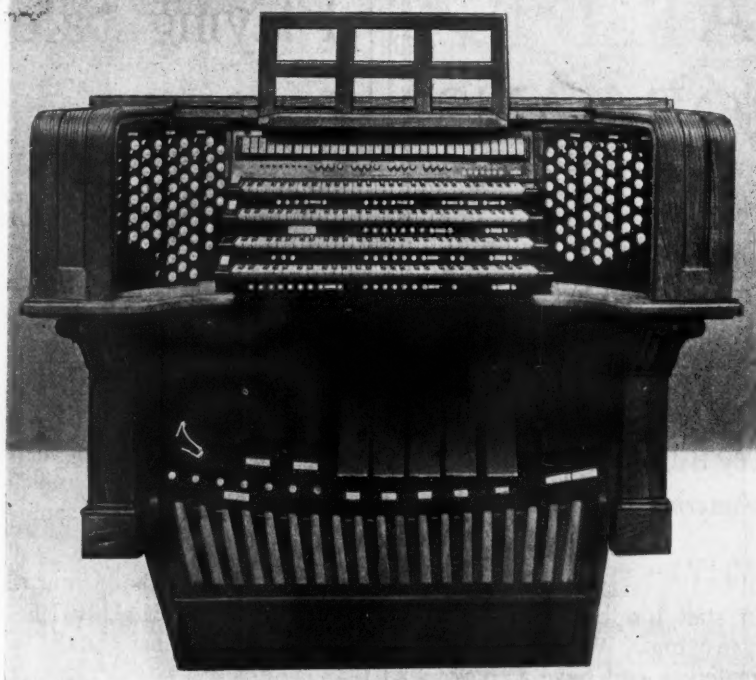


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